

*The*

MAY 5 - 1932

# ART DIGEST

*Combined with* THE ARGUS *of San Francisco*

THE NEWS-MAGAZINE OF ART

*SEVEN Times  
the Circulation  
of Any Weekly  
or Semi-Monthly  
American Art  
Periodical*



"VENUS CONSOLING LOVE"

*By Francois Boucher (1703-1770)*

[Bought at Auction by Chester Dale for \$31,000]

See Article on Page 6

1st MAY 1932

25 CENTS



"SEA WEED"

By Georg J. Lober, A. N. A.

EXHIBITION  
of  
**GARDEN SCULPTURE**  
THE MONTH OF MAY

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## American Canvas

The artists of the United States started an "American wave" in 1931, which, apparently, has not diminished. And now several members of the Artists Material Association are in the mood to start an "American wave" of their own. They have been stirred by a declaration made by John Sloan in his fight within the Art Students League. THE ART DIGEST gladly gives space to the following communications from Arthur C. Friedrichs, of New York:

In your issue of April 15, in the course of an article relating the "ructions" in the board of control of the Art Students League, you quote John Sloan, erstwhile president of the League, to the effect that "all American artists use foreign canvas because it is best."

Mr. Sloan is no longer the oracle that he once fancied himself to be, but his words still carry weight in certain quarters where absolute statements by art pundits clothed with a little temporary authority are taken for gospel. Because of the harm which this absolute statement—which is absolute rot—may do to reputable American manufacturers, I ask that you give space to my emphatic and indignant denial of Mr. Sloan's ex-cathedra pronouncement.

It is not true that "foreign canvas is the best," nor is it true that "all American artists use foreign canvas." My house has been making painters' canvases here since 1868 and it has not been used for gunny sacks. I am pleased to say that there are now hanging in many private and public galleries paintings in a perfect state of preservation painted by American artists on these canvases. Nor do I claim to be the only American manufacturer who makes durable and adequate canvas. The only test that I know is per-

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manency in the effect desired by the artist. This permanency is obtained when good pigment is used on good canvas, and I, and many other American manufacturers, not only make good canvas, but as good canvas as is made by any European manufacturer.

It is regrettable that an artist of the reputation of Mr. Sloan should display so monumental an ignorance as regards one of the tools of his trade. For his information, I will tell you that only 10 percent of the canvas used by American artists painting in this country is foreign canvas. In other words, 90 percent of the paintings painted here by American artists are painted on American canvas; and this has been true for a good many years.

In testimony given before the Ways and Means Committee on Tariff Readjustment in 1929 appears the following:

"Congressman Davenport: 'Is it possible for us to make now as fine artist canvases as were made for the old masters?'"

"American Manufacturer: 'Yes, sir.'"

"Congressman Davenport: 'Do we make better canvas in America than they now make on the continent of Europe, or just as good, would you say?'"

"American Manufacturer: 'We make a better product.'"

"Congressman Davenport: 'So that most of our importations of canvas are inferior?'"

"American Manufacturer: 'Yes, sir.'"

THE ART DIGEST can pass no opinion in this controversy. But it will open its columns gladly to a discussion of the subject.

THE ART DIGEST will gladly try to find any work of art desired by a reader.

## New York Criticism

[Concluded from page 18]

normal impression of his subject. In the other mood—in which too many of his pictures are painted—he inclines to the establishment of an arbitrary perspective, as though there were something talismanic about topsy-turvydom, something that would by itself make his work interesting."

### Going His Own Way

Paintings of France and Virginia by Berkeley Williams, Jr., shown at the Montross Gallery, revealed Williams to be "a competent, rather conservative type of painter," said the *Herald-Tribune*.

Although he studied with Boris Grigoriev and spent two winters on the Riviera, he "seems farther removed temperamentally from the Grigoriev type of brash insistence than from the more subtle refinements of French influences," said the *Post*. "Both the handsome still life of red peppers and the landscapes have this Gallic tinge, but it is only a tinge well assimilated to the artist's native endowment. He is an excellent craftsman, using luscious pigment, building up his landscapes knowingly with a few planes of color to a rich, full statement."

### "Distinctly Carrollian"

John Carroll's drawings, shown at the Rehn Galleries, comprised preliminary sketches for paintings, studies in line and wash drawings in color. The bright hues and piquant figure studies were "distinctly Carrollian," according to the *Herald Tribune*.

"The drawings should be approached not as formal expression but rather as an adventure along the way," said the *Times*. "Many of them are very beautiful, instinct

with Carroll's absorption in esthetic problems that we have learned to associate with him alone. One never thinks of these sensitive searchings as harnessed to theory. John Carroll is not the least bit doctrinaire. Yet he is steadfast in his fine spiritual honesty."

### Renée Lahm and Utrillo

Views of Central Park as seen from the vantage point of a skyscraper apartment made up a good part of the exhibition of painting by Renée Lahm at the Delphic Studios. The *Herald-Tribune*: "With her subject constantly at her elbow, so to say, Mrs. Lahm has caught apparently much of the fascination of the scene, even to the playful groups of children—who inhabit the setting far below her window. In one of them their smudged forms may be distinguished at ring-around-the-roses to an accompaniment of arabesque of roads and fields."

The *Times* critic compared her with Utrillo: "Mrs. Lahm's series of Central Park—at noon, at nightfall and in every season of the year—have a curious emotional quality, not unlike that found in Utrillo's portraits of the Sacre Coeur and the 'Boul Mich.' 'Evening,' particularly, communicates a pantheistic sense of the personality of the park."

### Historic Mansion for Virginia

Gunston Hall in Fairfax County, Va., home of George Mason, author of the Virginia Bill of Rights which was a source of the first ten amendments to the Constitution, has been given to the state of Virginia by Louis Hertle, who acquired the mansion in 1912 and restored the house and grounds approximately to their Colonial condition. Gunston Hall was built before the Revolution with bricks brought from England.



# The ART DIGEST

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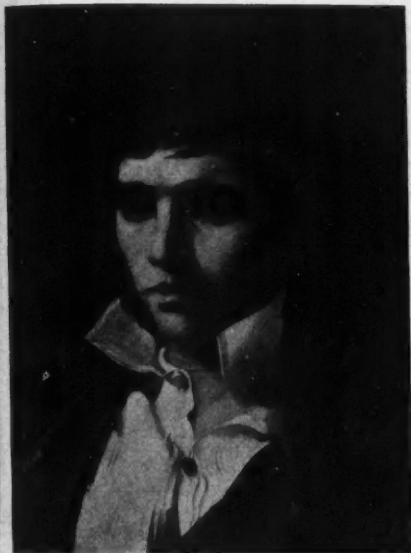
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No. 15

## Kansas City Art Museum Adds Important Pictures to Collection



"The Sculptor, Paul Lemoyne" (1819), by Ingres (1780-1867). Courtesy Knoedler Galleries.



"Les Bulles de Savon," by Jean Baptiste Siméon Chardin (1699-1779). Courtesy the Wildenstein Galleries.

The Kansas City Art Museum has just announced further purchases of works of art through the \$20,000,000 William Rockhill Nelson Fund, made by its art advisor, Harold Woodbury Parsons. It will be remembered by ART DIGEST readers that, following the extremely important first acquisitions made by means of the accumulated income, further purchases were made in Europe last Fall by Mr. Parsons. The acquisitions now announced

were made by him in New York, from American dealers.

From the Wildenstein Galleries the museum obtained two very fine works—"Les Bulles de Savon," by Jean Baptiste Siméon Chardin (1699-1779), herewith reproduced, and "The Game of Chess" by Louis Léopold Boilly (1761-1845). From Knoedler's was purchased an "art document," "Portrait of the Sculptor, Paul Lemoyne," (1784-1873), painted in

1819 by his contemporary, Jean Auguste Dominique Ingres, who has passed into art history as an exponent of classicism and as one of the finest draughtsmen that the craft of art has produced. Henry Lapauze wrote of this portrait: "The physiognomy is all the more unforgettable as Ingres has painted the soft shirt, open at the neck, in white tones that makes the facial chiaroscuro stand out."

From Scott & Fowles Mr. Parsons obtained



"Italian Ruins," by G. P. Panini (1695-1764). One of a Pair Sold to Kansas City Art Museum by the Newhouse Galleries.



"Queen Ulrike of Sweden" (Sister of Frederick the Great), by Pesne (1683-1757). Courtesy Backstutz.



"La Belle Irlandaise," by Gustave Courbet (1819-1877). Courtesy Scott & Fowles.

"La Belle Irlandaise" painted in 1865, six years before the painter, Gustave Courbet (1819-1875), passed into the political phase of his career in the Paris Commune of 1871, which placed him in prison. It is one of Courbet's most noted works.

Two pictures by Panini, of his usual ruins type, were obtained from the Newhouse Galleries. They belong to the romantic phase of art. Although not so described, both of them undoubtedly are subject pictures, having to do with the return of Ulysses. Two other paintings from the Newhouse Galleries are "The Oasis" by Adolph Schreyer (1828-1899), and "Coffee House in Cairo" by Jean Léon Gérôme (1824-1904). From the Bachstitz Galleries came three paintings, one of them of historical importance, "Portrait of

Queen Ulrike of Sweden," who was the sister of Frederick the Great, by the French painter, Antoine Pesne (1683-1757). The other two were "Family Portrait in a Landscape" by Gonzales Coques, and a grisaille by Van Dyck, "Rider With Horse." From another New York dealer Mr. Parsons obtained Jules Dupré's "Bords de Riviere Avec Barque et Pêcheur" and Jean Charles Cazin's "Landscape," which was once in the collection of William L. Elkins, of Philadelphia.

Although none of these pictures compares in importance with the purchases already made by the Kansas City Art Museum, recorded in 1931 in THE ART DIGEST, they serve to round out a collection which, added to perpetually, is destined to become a Mecca of art for the whole world.

## Art Congress

The first International Congress of Contemporary Art is being held as part of the 18th International Art Exhibition in Venice, April 30 to May 3. The program of the congress, which deals with various practical problems affecting artists and art lovers of all countries, is divided into three sections. Martin Birnbaum is the United States representative.

The first section deals with legislation on the fine arts, and copyright; national and international competitions; associations of artists, and international relations between them; foundations, societies promoting art.

The subjects coming before the second section include art teaching, scholarships, and national academies abroad; relations between art and the State, the Church, and industry respectively; technology of the arts; and handicraftsmanship.

The third section has to do with the following, among other matters:—Galleries and collections of contemporary art; art exhibitions and international relations in connection therewith; art and the League of Nations; national and international markets of contemporary art.

THE ART DIGEST will gladly try to find any work of art desired by a reader.

## Once More, the Fakirs

The Society of Fakirs celebrated its rebirth with an exhibition of "fake" paintings at the Art Students' League, after a lapse of 15 years.

Several paintings recently in the limelight are lampooned, including De Witt M. Lockman's "His Ancestor's Uniform." A burlesque showing a man posing nude in front of a mantle piece, by Beta Beach, was awarded the Samuel T. Shaw prize of \$25 for the best "fake" in the show.

### It's 450 Feet Long!!

A building to house the industrial arts exhibit at the Chicago Century of Progress Exposition in 1933 has been designed by Ely Jacques Kahn. A feature of the building will be a huge mural decoration covering the entire wall surface of the central section, connecting the two end wings. This mural, 450 feet long and 30 feet high, will be done in American and European marbles.

### A Quarter of a Dollar

The design for the new quarter dollar, to be minted in about a month's time, was designed by John Flanagan, noted New York medalist. Bearing a portrait of Washington, the new coin is done in Flanagan's original and forceful style.

## W. L. Palmer Dead

Walter Launt Palmer, famous in America for his realistic winter landscapes, died in Albany on April 17, aged 77. His paintings, admired for their faithful depiction of snow, hang in many collections, and earned for their creator manifold honors in the United States, Europe and South America. He was elected an Associate of the National Academy of Design in 1887 and member ten years later.

Mr. Palmer was born in Albany in 1845, the son of Erastus Dow Palmer, a sculptor. From 1870 to 1872 he studied under F. T. Church, later going to Paris to work under Carolus Duran. As early as 1878 he began to gather prize awards, winning in that year the second Hallgarten prize at the National Academy. With the years, he continued to add to his laurels, taking during his long career many of the highest honors in art the United States had to afford. His last victory was the du Pont prize at Wilmington, Del., in 1926, when the artist was 72 years old.

Palmer's work is represented in many museums. A partial list includes: "Sundown at Walpole, N. H.," Buffalo Fine Arts Academy; "The Pasture Fence," Public Art Gallery, Richmond, Ind.; "Silent Dawn" and "Salute at Noon," Metropolitan Museum; "An Up-land Stream," Boston Museum; "The Dell," Youngstown Art Museum; "Under the Pines," Memorial Art Gallery, Rochester, N. Y.; "Lingering Oak Leaves," Omaha Art Society. A group of his paintings is a treasured possession of the Albany Institute of History and Art.

### Charles James Turrell

Charles James Turrell, noted painter of miniatures, died on April 13 at White Plains, N. Y., aged 87. A list of his portrait commissions would read like a "blue book" of society and royalty. He was active until a short time before his death, his last portrait being of the young son of Thomas Barber, of a family whose members he had portrayed for four generations.

Born in London in 1845, Mr. Turrell early achieved renown in his art. His popular success with a portrait of Queen Victoria earned him scores of notable commissions—Queen Mary, Queen Alexandra, Queen Maud of Norway, Gladstone, members of the Morgan, Vanderbilt and Gould families, Mr. and Mrs. Charles M. Schwab, Mrs. Harry Payne Whitney, Mr. and Mrs. Charles P. Taft. Mr. Turrell came to the United States as a young man, but had made frequent visits to England.

### "Bobby" Van Boskerck Dead

Robert Ward Van Boskerck, artist, died in New York on April 25, aged 77. Mr. Van Boskerck studied under Alexander H. Wyant, and first exhibited at the National Academy in 1880. He became an A. N. A. in 1897 and a National Academician ten years later. Among his awards were medals at the St. Louis and Buffalo expositions.

Mr. Van Boskerck painted landscapes which to lay minds were complete and convincing, and in the old days he sold many of them.

### Founder of Museum Is Dead

Mrs. Joseph High, vice-president of the Atlanta (Ga.) Art Association and founder of the High Museum of Art in that city, is dead at the age of 69.

### The Albertina and Orozco

The Albertina Museum of Vienna has invited Orozco, Mexican, to send a group of his lithographs, drawings and mural studies for exhibition.

## Gregory Sculptures Adorn Great Folger Shakespeare Library



*King Lear Panel, by John Gregory.*



*Macbeth Panel, by John Gregory.*

On April 23, the 368th anniversary of the birth of the Bard of Avon, the Folger Shakespeare Library was dedicated in Washington. The gift of Henry Clay Folger, formerly president of the Standard Oil Company of New York and noted Shakespearian scholar, the memorial contains the greatest collection of Shakespeariana in the United States, if not in the world. Arthur Stanley Pease, president of Amherst College, Mr. Folger's alma mater, presided at the dedication, and Mrs. Emily C. J. Folger, widow of the donor, presented the keys of the building to George Arthur Plimpton, president of the trustees of Amherst, who will act as administrators of the collection.

Standing on Capitol Hill across from the Library of Congress, the structure, built of white Georgia marble, conforms in architectural design to the public buildings of the capital. The interior, however, is in Elizabethan style, and includes a theatre of Shakespeare's time. The building, which occupies a city block, was begun on Armistice Day, 1929, and

completed at an approximate cost of \$2,000,000.

Mr. Folger, who died shortly after the laying of the cornerstone, left a maintenance fund of \$10,000,000. The architects were Paul P. Cret of Philadelphia and Alexander B. Trowbridge of Washington.

The principal feature of the exterior decorations is a series of magnificent half-relief panels representing familiar scenes from Shakespeare. Depicted are: "Macbeth," the witches chorus—"Double, double toil and trouble, fire burn and cauldron bubble;" "King Lear," Lear's cry—"Blow winds, and crack your cheeks;" "Merchant of Venice," Portia's plea in defense of Antonio—"The quality of mercy is not strained;" "Richard III," Gloucester's salutation to the young princes—"How fares our cousin, noble Lord of York;" and "Julius Caesar," Caesar's exclamation when he recognizes Brutus among his assassins—"Et tu, Brute!" Other scenes are taken from "Midsummer Nights Dream," "Romeo and Juliet," "Henry IV," "Hamlet," and "The Merry Wives

of Windsor," each a memorable episode.

The collection, termed by rare book authorities too precious for monetary valuation, contains more than 100,000 pieces, including, aside from early editions, manuscripts and writings by and concerning Shakespeare, 8,000 paintings, drawings, engravings, photographs, play bills and programs. The outstanding volume is probably the one designated by Mr. Folger as "the most precious book in the world," the Vincent first folio of 1623, presented by the printer to Vincent, the Royal Herald. Other treasures are "Venus and Adonis" (1599), valued at \$75,000; the "Titus and Andronicus" of 1594, the first printed work and the only known copy; the first collected edition of Shakespeare's plays, valued at \$75,000; and the Gwynn collection of quarto plays, bound by Paviler in London in 1619. Other authors of the Elizabethan and Jacobean periods are well represented, particularly those associated with Shakespeare or those who have made allusion to his works.

### "The Red Boy"

When a goose that lays golden eggs doesn't get enough corn to eat, she either stops laying or produces eggs of smaller size. The Earl of Durham found that out at the auction sale of his paintings held at his seat, Lambton Castle, when American millionaires failed to bid excessive prices. Bids at the auction totaled more than £140,000 (\$532,000 at current exchange), but actual sales amounted to only £6,000 (\$22,800), because the Earl had put reserve prices on his property.

He put a price on Lawrence's "The Red Boy" (Master Lambton) but the bidding reached only £95,000 (\$360,000). It had been valued at £150,000 (\$569,000), and last year there were repeated rumors, which were always denied, that an art dealer was negotiating for its purchase in behalf of Jules Bache, New York banker, for \$1,000,000. Andrew W. Mellon had also been reported interested in its acquisition. Immediately after the auction, according to the London *Daily Herald*, negotiations for the private sale of "The Red

Boy" were opened. Mr. Bache is understood to have offered £80,000 for the picture previous to the auction.

Lawrence's portrait of Lady Louisa, mother of "The Red Boy," reached only £8,500 (\$32,300) and was withdrawn. Hoppner's portrait of Lady Anne Barbara Lambton, drew a bid of £23,000, but the picture was withdrawn. The London *Times* expressed the opinion that the Earl of Durham was ill-advised when he fixed reserve prices, pointing out that £23,000 for this portrait was more than had ever been paid for a work by Hoppner.

### No-Jury Fee Cut to \$3.50

For the 10th Annual Exhibition of the Chicago No-Jury Society of Artists, May 21 to June 18, the membership fee has been reduced to \$3.50. This year's display will be held in the Gallery of Modern Life, which is considered ideal in location and equipment. The show is open to artists all over the country. Closing date for entries is May 16. Address: The Little Gallery, 56 East Congress St., Chicago.

### "Gandhi" Rejected

Captain Oswald Birley's portrait of Mahatma Gandhi, painted when the Hindu leader was in London last year for the round-table conference, has been rejected by the council of the Royal Academy and will not appear in the 1932 exhibition. It had been approved by the selection committee. Rumors have it that there was a political motive back of the rejection, despite the denial of Sir William Llewellyn, president of the Royal Academy, who said the action was taken merely because the Gandhi portrait was the "least important" of three works submitted by Captain Birley. The two accepted works are portraits of Lord Irwin, former Viceroy of India, and Sir Robert Witt.

According to the New York *Times*, several Cabinet members were aware of the rejection, but repudiated any notion that government influence had anything to do with it. Several years ago the Colonial Office caused a picture of a white man fighting a Negro to be rejected for fear it would arouse racial feeling.



## Seyffert Wins High Praise of the Critics



"Self Portrait," by Leopold Seyffert.

Portraits by Leopold Seyffert, on view at the John Levy Galleries in New York until May 7, affirm, in the opinion of Margaret Breuning of the *New York Post*, "his amazing facility of technique; brushwork, where one stroke melts imperceptibly into the other; bold, fluent line; careful definition of form." The exhibition, comprising one of the most impressive groups Seyffert has yet presented, includes one early painting, "A Blue-Eyed Dutchman," by way of comparison, together with about twelve of his later canvases, all indicative of the power of characterization which has brought to him a prodigious list of prizes.

The *New York Herald Tribune* gave high praise to the artist's craftsmanship: "Mr. Seyffert is almost Whistlerian in the simplicity of his arrangements. When he paints the figure he keeps it restrained in color and he sets

it against a plain background. He uses no accessories. He makes no attempt to be 'decorative,' even in his portraits of charming feminine sitters. What he relies upon is a sound handling of form and clean, expressive draftsmanship. His reserve is well rewarded. He has conquered a place all his own through his good taste and his polished drawing and the whole drift of his fluent, sure draftsmanship. It is refreshing to observe his adroit painting of a head, the exact modeling which goes with his draftsmanship. Indubitably he knows his craft. And it is never obtruded. He has ability enough to be a virtuoso if he chose, but he wisely prefers to be a sincere, direct painter."

"Mr. Seyffert," wrote Edward Alden Jewell in the *Times*, "is an academic painter, though he has fabricated a style of his own that decks out academicism in the most fetching garb."

### Art and Alcohol

In view of the stress now being laid on "the American Wave" and the prophecies of an American renaissance, these words of Agnes Repplier, noted essayist, in the *Philadelphia Public Ledger*, are of interest: "Art and letters cannot thrive in a dry country. America may forge ahead scientifically and politically, but we will produce no great literature; we will produce none of the things that make for inspiration and great spiritual vision.

"Greece produced all her beautiful and wonderful arts on wine, arts that have influenced the whole world and made it a better place to live in."

### Some Original Wallpaper

An exhibition of hand painted wall paper and water colors by W. H. Muir and Mrs. E. L. Muir is being held at the Decorators Club Gallery in the Squibb Building, New York, until May 7. The wallpaper, to be used in the home of Mrs. Van Rensselaer Lansing, consists of original scenes and maps of the owner's property and groups of the family and friends.

Mr. and Mrs. Muir began as sculptors. The former studied at the Minneapolis School of Art, and later with Richard Lahey and Leo Lentelli at the Art Students League. Mrs. Muir also studied with Lentelli and Lahey, and then with Winold Reiss.

## Boucher, \$31,000

François Boucher's "Venus Consoling l'Amour," painted in 1751, brought the top price of \$31,000 at the sale of paintings, tapestries and objects of art from the collection of the Marchioness Curzon of Kedleston, at the American Art Association-Anderson Galleries, New York. Chester Dale, noted art patron, was the purchaser. The collection was formed partly by the late Lord Curzon and partly inherited by Lady Curzon from Baron Alfrede de Rothschild. While some considered the prices low, they would be considered high if compared with the current prices of standard securities on the New York Stock Exchange. Art of established value would still appear to afford the soundest of all investments.

The Boucher, depicting a full-length figure of Venus, seated nude on a verdant bank overgrown with shrubs, the greensward being covered with draperies of mauve, turquoise blue and white, is reproduced on the cover of this issue of *THE ART DIGEST*. At the right are two amorini, and standing by the right knee of Venus is the fretful figure of Cupid, her son, around whom she places her left arm. At their feet is a tiny pool, in which are two white doves, the symbol of the goddess. This painting is one of an important series painted by Boucher at the time he was working on the decorations of Choisy-le-Roi, near Sceaux, where Mme. de Montpensier had lived and which Louis XV had recently acquired. The frequent appearance of allegories involving Venus at this period was due to the flattery of the court poets, who could see a distinct family resemblance between the charms of the goddess and those of Madame de Pompadour.

A portrait of Yolande Gabrielle de Polastron, Duchesse de Polignac, by Vigée-Lebrun, was bought by a private collector for \$16,500. T. V. Kroll purchased Reynolds's "Miss Katherine Angelo" for \$12,000. "Head of a Young Girl" and "Head of a Young Boy," companion pieces by Greuze, went for \$4,600 and \$5,200 respectively. W. W. Seaman, agent, acquired Hoppner's "Miss Larper" on a \$3,000 bid. Two Brussels tapestries, "The Capture of Carthage" and "The Capture of Sophonisba," were purchased by Charles Robertson of London for \$1,600 and \$1,700. Another Brussels tapestry, "The Triumph of Scipio," went to Felix Gould for \$1,600. All three were woven by Franx van Maelsaek in the early XVIIth century.

Other prices: John Zoffany, "The Family of John Wallace," property of Major R. E. Patridge, to L. Adrian for \$850; Van Dyck "Portrait of Three Children of Charles I," property of the Countess of Erroll, to M. M. Pomeroy for \$3,600; Reynolds, "Miss Frances Sheppard," to an agent for \$800.

### Tiffany Studios Bankrupt

The Tiffany Studios of New York, creators for more than half a century of fine stained glass work, memorials and ecclesiastical art, have filed a petition in bankruptcy. The petition lists liabilities of \$481,595 and assets of \$315,907, consisting largely of accounts receivable. The Studios were founded by Louis Comfort Tiffany, 80-year old artist and philanthropist, who gave to the art world the Louis Comfort Tiffany Foundation.

### Flowers for Deceased Hopes?

The Studio Gallery of Increase Robinson Chicago, will hold an invited show of flower paintings by Chicago artists from June 7 to July 7, the month of national political conventions.

## The Disputed Gainsborough-or-Hoppner "Blue Boy" Is at Auction

For the second time in a period of fourteen years the famous painting, "The Blue Boy," will come up for auction, on May 5 at the American Art Association-Anderson Galleries. This picture once included in the George A. Hearn collection, is consigned for sale by his daughter, Mrs. Clarkson Cowl.

As is well known, there are two versions of "The Blue Boy,"—the Duke of Westminster example, now in the Henry E. Huntington Collection, and the present one. Concerning the latter there is a long standing dispute, some experts claiming that Hoppner may have copied the original picture while it was in his possession, and that this is Hoppner's copy. Sir Walter Armstrong in his book, "Gainsborough and His Place in English Art" (1898) was of this opinion. Another history, by William H. Fuller, asserts, however, "that there is no reason why Gainsborough should not have painted a replica, as he did of several of his pictures."

Other notable English paintings in the collection are an early Turner, about 1800, "Fitz Alan Chapel, Arundel;" a full-length life-sized portrait of Lady Stanhope, about 1768, by Francis Cotes; several small paintings of landscapes and rural genre subjects by George Morland; "Portrait of a Lady" by Zoffany. The American paintings include landscapes by George Inness, Alexander Wyant and Blake-lock. Notable examples of the French, Italian and Dutch schools constitute the rest of the paintings.

Included in the art objects is an extensive group of carved ivory pieces, one of which is a six foot long model of Maximilian's triumphal car. It is believed to be the work of an XVIIIth century French craftsman and depicts elaborately and realistically the figures of Maximilian I and his wife, Mary of Burgundy, seated under an elaborate canopy. Seated before them on a lower level are Mary's father, Charles the Bold, Maximilian's father, and Philip the Good, father of Charles the Bold. In front of these figures are the mother, daughter and second wife of Maximilian, the ladies-in-waiting and a herald. Tapestries, bronzes, carvings and porcelains complete the collection.

The complete schedule of auction sales for May at the American Art Association-Anderson Galleries provides much of interest and a great deal of variety. On the afternoons of May 6 and 7 an unusually fine collection of XVIIIth century Oriental Lowestoft from the collection of J. A. Lloyd Hyde will be offered, together with English, French and American



"The Blue Boy," by Thomas Gainsborough or John Hoppner.

XVIIIth century furniture and decorations. Among the Lowestoft is a "lemon peel" dinner service of 101 pieces and a dessert service for 30 persons, made about 1790, each piece decorated with a different subject.

Appealing to the bibliophile and rare book collector is the dispersal, May 10 and 11, of a catalogue of first editions, literary and historical autograph letters and manuscripts, the property of various collectors. An unusual manuscript XVth century Book of Hours, containing 57 miniatures, several times the number usually found in Hours of the period occurs.

The H. Douglas Curry collection of XVIIth and XVIIIth century English furniture will be sold May 12, 13, and 14; the furnishings of the residence of Giulia P. Morosini on May 17 and 18; the collection of early American furniture from the Boston establishment of Israel Sack May 19 and 20; and English, French, Italian and American furniture from various sources May 25 to 26. On May 21 a collection of garden sculpture and furniture formed by Karl Freund, many items of which have been exhibited at "Averell House," will be dispersed.

### Good Barter

The closing of the 16th annual exhibition of the Society of Independent Artists revealed that more pictures were disposed of there by barter than ever were sold for cash during "pre-depression" days. In addition to the ten paintings sold for cash, 40 or 50 others were bartered for every thing from zoology lessons to \$8 pounds of coffee. Part of the exhibitors are now assured of perfect bridgework, new teeth and relief from any kind of a tooth ache, for dentists, for some reason, were the keenest of all visitors to acquire pictures in exchange for services.

An examination of the barter board showed there was an aversion among visitors toward any work presenting distortion of the human figure. The legal profession expressed a pref-

erence for complicated abstractions which might require a mind accustomed to highly involved problems. Clothing merchants, haberdashers and dealers in gowns preferred nudes.

Several deals collapsed when a certain men's clothier who had offered to exchange his goods for paintings went into bankruptcy before the exhibition closed. Among those who were disappointed was A. S. Baylinson, secretary of the society. Hetty Beatty, sculptor, offered her work in exchange for a saddle horse, but when a woman appeared with one, she decided it would cost too much to board it.

Alfred Maurer, who offered his cubistic "George Washington" for barter, found himself with two cases of sardines sent by a customer who did not bother to take the painting away.

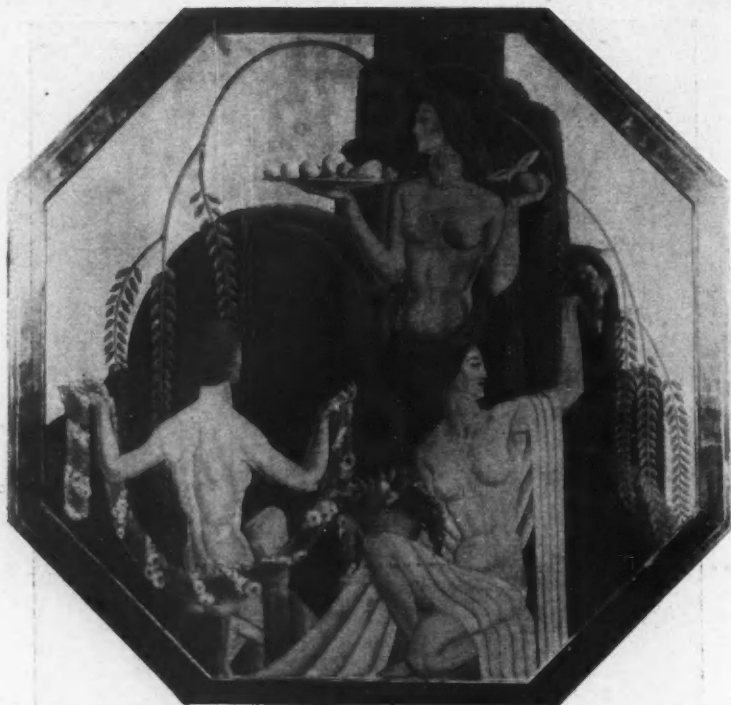
### Spain Protects

The Republican Government of Spain is planning to use stringent penalties to bring out of hiding millions of dollars' worth of art and antique objects now concealed by owners, according to the New York Sun.

A code of laws to provide for the protection of the nation's artistic treasures is now being compiled. This code will co-ordinate a series of provisional decrees which have forbidden individuals from selling or exporting antiques. These decrees specified 1,100 historic show places, which the state will maintain and protect.

Such famous sites as the cathedrals of Toledo, Seville, Burgos and Cordoba are included in the list.

## Cleveland Annual Covers Wide Art Range



"Decoration," by Elsa V. Shaw. First Prize in Mural and Decorative Painting.

Since its inception thirteen years ago, the Annual Exhibition of Work by Cleveland Artists and Craftsmen has become an event that has done much to earn for the community an outstanding place in creative art. For the artists it is an annual spur to greater efforts and for the Cleveland Museum it is an aid to its functioning as a civic force.

According to the foreword of the catalogue of the 1932 show, which will last until June 5, had it not been for the patronage of the city as a whole, the growth and development of the art movement in Cleveland might not

have been so great. In thirteen years the total of sales have amounted to \$146,932.13, and last year alone 301 individual items found buyers. These sales have been due to the interest of the city's clubs, to individuals who have made gifts to the libraries and public schools, and to private collectors.

George W. Eggers, Edward W. Hopper and Russell A. Plimpton served on the jury this year. In the different classes of oil painting there was an increase in the number of canvases submitted. Following is a complete list of the prize winners in all media:

Oils—First landscape prize, Maxilian Zak, "Back Yards;" second, George G. Adomeit, "Mayfield Center;" third, Kalman Kubinyi, "Between Houses." First portrait prize, Clarence Holbrook Carter, "William Stolte, Former Councilman;" second, Paul V. Ulen, "Self-Portrait;" third, Dorothy Rigdon, "Toothless Woman." First in figure composition, Charles Coe, "Solus;" second, Paul A. Meyer, "Bud with Accordion;" third, E. Bart Gerald, "The Widow." First in still life, Edna Lederer, "Straw Flowers;" second, Jack J. Greitzer, "Still Life No. 2;" third, Carl W. Broemel, "Queen Anne's Lace." Industrial Cleveland, first prize, Elsa V. Shaw, "Sand and Coal."

Mural and Decorative Painting—First prize, Elsa V. Shaw, "Decoration;" second Louise Morris, "Santo;" third, Arthur D. Brooks, "Nocturne."

Pastel—First prize, Chub Lyons, "Mississippi Derelicts;" second, Arthur F. Wolff, "The Old Brick Mansion;" third, Joseph B. Egan, "When Summer Comes."

Water Color—First prize, Frank N. Wilcox, "Early Morning on the Delta;" second, Carl W. Broemel, "Down't the Corners, Hincley;" third, Harold E. Lanfair, "Side Street, Downsville, California."

Illustration—First prize, Clarence E. Zuelch; second, Augustus Peck; third, William Sommer.

Free-Hand Drawing—First prize, Jessie Butler Sutton; second, Joseph A. Boersig; third, Johan Gross Bettelheim.

Etching—First prize, Orville H. Peets; second, Carl Schmidt; third, Julia McCune Flory.

Lithography—First prize, Honore Guilbeau; second, Manual G. Silberger; third, A. C. Weirich.

Woodcuts—First prize, Steven Dohanos; second, Thomas Marker; third, Ora Colman.

Sculpture—First, Caroline Pickands Cass; second, William M. McVey; third, Marshall M. Fredricks.

Ceramic Sculpture—First prize, Russell Barnett Aitken; second, Paul Bogatay; third, Viktor Schreckengost.

Pottery—Special prize, Viktor Schreckengost; first, Whitney Atchley; second, Harriet Roberts Howell; third, Russell Barnett Aitken.

Batik—First prize, Celia Launer; second, Ted Lockwood; third, Frank Lee.

Block Printing on Fabric—First prize, Sybil Gould; second, Gunhild and Viktor Tiberg.

Jewelry—First prize, Howard Jones; second, Lillian Spelman Payton; third, Helen J. Whitacre.

Silverware—First prize, Mary V. McAbee; second, Anna Wyers Hill.

Metalwork—First prize, Sylvester Metal Works.

Photography—First portrait and figure prize, Mary E. Raymond; second, Zoltan Herczegh; third, Raymond R. Pittenger. First landscape, Zoltan Herczegh; second, Raymond J. Thayer; third, John Goski.

A statement by the jury said: "The stimulating as well as stabilizing value of the Cleveland Museum policy is evident to anyone who watches the exhibitions over a period of years; and through these exhibitions the character and spirit of the Great Lakes area is developing an art expression unique, unmistakable, and important in American culture."

*The late Henry Golden Dearth was a fine draughtsman and a colorist of the highest order.*



"Horses at the Pool"

H. G. Dearth.

We have important examples of his art.

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### Vernay Wins Medal

The gold medal of the Antique and Decorative Arts League, awarded for the best display at the Fourth Annual Antiques Exposition at the Grand Central Palace, New York, was won by the firm of Arthur S. Vernay, Inc.

Officers elected by the league for the coming year are: President, Francis H. Lenygon; first vice-president, Robert Samuels; second vice-president, Philip S. Rosenbach; third vice-president, Edward P. O'Reilly; secretary, Edward Munves; treasurer, James Robinson; chairman, executive committee, P. Jackson Higgs. The members of the executive committee are H. F. Dawson, Felix Wildenstein, Paul Byk, Philip Suval, C. H. Meinhard.

### Japanese Actors' Robes

The Louis V. Ledoux collection of Japanese Nô robes, (Oriental equivalents of the costumes of the Western opera stage), has been acquired by the Metropolitan Museum. The purchase consists of nine embroidered kimonos, Japanese costumes and a theatrical robe in needlepoint.

Most striking of the Nô robes, dating from the XVth to the XVIIIth century, are those done in a combination of gold and silver painting with embroidery. The remaining robes are of the "kara-ori" technique, which is Japanese for "Chinese" weave.



## Barse Miller's Prize-Winning Picture Is Removed from Show

In spite of the fact that Barse Miller's "Apparition Over Los Angeles" was awarded the Clara B. Dyer prize for the best representation of the local scene in the annual exhibition at the Los Angeles Museum, it was removed from the museum's walls on the order of Dr. William Alanson Bryan, director, as a protection against any possible complications.

The picture shows Angelus Temple, cathedral of evangelism, in the foreground. Over it floats a woman with streaming hair and spiritistic robe (more spirit than robe). On the left is an older and fatter woman, clad mainly in the spirit, also with flowing locks. On the right is a dapper looking young man, clad in a blue suit and straw hat, clasping a money bag stamped with a dollar sign in each hand. The clouds on which the trio are floating bear a resemblance to money bags.

Asked why he ordered the removal of the painting, Dr. Bryan replied: "I have given much thought to this affair and believe the subject matter of this picture to be too controversial for exhibition in a county institution. Any flare-back in the matter will hit the museum."

Fear of legal complications, however, was scorned by Lloyd LaPage Rollins, director of San Francisco's California Palace of the Legion of Honor, who invited the picture for exhibition there.

Paul Sample, retired president of the California Art Club, where the rejected painting was later hung, regards its rejection as the opening gun in a local fight to "show whether



"Apparition Over Los Angeles," by Barse Miller.

artists shall paint subjects of vital interest or shall be confined to painting pretty flowers and eucalyptus trees."

Aimee Semple McPherson Hutton's husband, David Hutton, threatened an injunction proceeding to prevent further public display of the picture. While Aimee and Hutton were on their honeymoon, the latter threatened legal proceedings at Panama, it was reported, because a mixed drink was being purveyed under the name of "the Aimee Semple McPherson cocktail."

Willy Pogany, well known illustrator, and art director in a Hollywood film studio, made the following statement: "This controversial work is a good picture in spite of being a cartoon. It is difficult to overcome the handicap of caricature and still produce a work of art. Moreover, the picture is actually typical of the Los Angeles local scene. It is not satire. It is good humor, and should by no means be removed from the exhibition."

Art circles in California are taking very

special interest in the affair because many of the artists are beginning to paint the local scene with a satirical touch, according to Arthur Millier of the Los Angeles Times. Several pictures of this nature are included in the exhibition.

Jury members were Kathryn W. Leighton, painter of Indian portraits; Clarence H. Hinkle, Laguna Beach artist; Willy Pogany and Dr. Ernest L. Tross, art historian and lecturer.

Millard Sheets took the prize for the most representative work with "Angels' Flight." Other painting awards went to Edouard A. Vysek's "Dolores," Maynard Dixon's "Deer Heaven," Paul Starrett Sample's "Speech Near Brewery," Charles Reiffel's "Morning, Nogales," Boris Deutsch's "Womankind." The Edward L. Doheny sculpture prize was won by W. C. Delbridge with "Ahimsa, Non-Violence," while the other sculpture awards went to Donal Hoid for "Burden of Earth," Thyra Boldsen for "Start," and Atanas Katchamakoff for "Mother Love."

### Bradford vs. "Know-Nothings"

Because of his murals for the new county court house in Milwaukee, Francis Scott Bradford has been offered the honorary degree of Doctor of Fine Arts at Lawrence College, Appleton, Wis. Meanwhile the bitter controversy over the merits of the murals, two of which were reproduced in THE ART DIGEST for 15th April, continues in Milwaukee, with judges and lawyers making an awful exhibition of themselves.

Judging by what is being printed, Mr. Bradford's 23 murals may be taken out and burned by Milwaukeeans—as witches were once.

### Seven New Academy Members

At its annual meeting on April 27 the National Academy of Design elected the following seven members from its list of associate members, thus qualifying them to sign "N. A." instead of "A. N. A.":

Hilda Belcher, painter; Howard L. Hildebrandt, painter; Anna Fisher, painter; Albert Laessle, sculptor; Lee Lawrie, sculptor; Charles Dana Gibson, illustrator; Joseph Freedlander, architect.

### Di Vincenzo Paints Sousa

A life-size portrait of the late John Philip Sousa, the work of Angelo Di Vincenzo, Pittsburgh artist, has been presented to the American Federation of Musicians. The donor is John J. Perfetto, former soloist with Sousa's band for twenty years and now a musical director of the Columbia Broadcasting System.

### She Is an Artist's Mother

The Ferargil Galleries will hold until May 14 an exhibition of paintings by Alice Stallknecht, who in private life is Mrs. Carol Van Buren Wight, mother of Frederick Wight, young artist who recently exhibited at the Marie Sterner Galleries.

# LEOPOLD SEYFFERT

## PORTRAITS

April 18th

May 7th

# JOHN LEVY GALLERIES

## ONE EAST 57TH STREET

## NEW YORK

## Art of the South Is Presented at Annual



"Colorado Sunlight," by Olin H. Travis. J. J. Haverty Prize for Best Landscape.

The Southern States Art League held its 12th annual exhibition and convention at the Highland Park Art Gallery in Dallas, revealing the progress art is making in the South. Hailed by the critics as the best of the League's displays, the show comprised 243 works by 182 artists from 15 states and the District of Columbia. Evelyn Miller Pierce, critic of the *Dallas Times Herald*, said that "while the South is still theoretically conservative, there is a noticeable modern trend in the League's 1932 exhibit." Six of the 17 prizes went to Dallas artists, among them Olin Herman Travis, director of the Dallas Art Institute, who took the J. J. Haverty prize for the best landscape with "Colorado Sunlight." Other prize winners are:

Clarence Millet, "River Shacks," best painting dealing with Southern life (Fort Worth Art Ass'n); E. Richardson Cherry, "Madame Giraud," best portrait (Highland Park Society of Arts); Virginia Woolley, "Village Street," second landscape prize (Klepper Sketch Club); William P. Silva, "Morning Mists," Southern landscape prize (Reaugh Art Club); Helen Cruikshank Davis, "Miss Adalene Wellborn," best miniature (D. Schnakenberg, donor); Forrest Kirkland, "Back Yards, Galveston," best water color (Dallas Woman's Forum); Honore Guilbeau, "Back Stage," lithograph purchase prize (Alpha Rho Tau Art Club); Hugh H. Breckenridge, "The Pirate's Chest," best still life (Mrs. Henry B. Fall, donor);

### "Youthful, Not Brash"

Sewell Johnson, a young Washington painter, is holding her first one-man show at the Phillips Memorial Gallery there during May. She studied at the Corcoran School of Art and the National Academy of Design.

"It is a real joy," wrote Helen Buchalter in the *Washington Daily News*, "to see painting done with such clarity and purity, youthful painting that is not brash, thoughtful without being plodding; besides, this is one of the rare opportunities to see the work of a good artist while she is still young in the game, while

Alexandre Hogue, "Chastity," best flower painting (New Orleans Garden Society); Allie Tennant, "April," best garden sculpture (Marianne Scruggs Garden Club and Dallas Garden Club); Frank Klepper, best book plate design (Edward Titcher, donor); Henrietta Bailey, "Southern Pines," best wood block print (Edward S. Shorter, donor); John Taylor Arms, "Venetian Filigree," best etching (Frank Silva, donor); Sadie Irvine, "Ripples on Lily Pond," best piece of pottery (Paul V. Montgomery, donor); Mrs. F. S. Hemenway, "Amethyst Bracelet," best handmade jewelry (Linz Brothers, donor).

The Highland Park Society of Arts is offering a popular prize of \$100, to be announced later.

At the final session of the convention the following officers were re-elected: James Chillman, Jr., first vice-president; Mrs. J. C. Bradford, second vice-president; and Miss Ethel Hutson, secretary-treasurer. Mrs. H. G. Jerome was elected a director and Mrs. A. H. Bailey named to fill the place of J. J. Haverty, a director. Ellsworth Woodward's term as president has one more year to run.

About 80 pictures from the exhibition will be selected for the two sections of the Tenth Circuit Exhibition. The 13th annual convention and exhibition will be held in Birmingham, Ala., next Spring with the Birmingham Art Club and the Birmingham Public Library acting as joint hosts.

the enthusiasm of experimentation keeps her work volatile, vital in itself and for its promise. These paintings catch Miss Johnson at that interesting point before stylization is complete, before individuality becomes static."

### "Engraver and Silversmith"

Col. Emerson G. Taylor in an address to a meeting of history teachers in Hartford asserted that Paul Revere when he made his midnight ride was just a "40-year-old mechanic" who was "not far removed from a gang leader" and that he was "no gentleman."

## A Desert Protest

Carl Woolsey, artist of the Taos Colony and the winner of one of the Hallgarten prizes at the National Academy in 1931, takes issue with this year's jury for not awarding the first Hallgarten prize and the Saltus medal. In a letter to *THE ART DIGEST* Mr. Woolsey said: "Such action by the jury is not only a reflection upon the men 'under thirty-five' but to all other exhibitors, including the prize winners; and what is more to the point, a direct affront to the jury of acceptance."

"In refusing to award the Saltus medal for merit we may assume that the jury decided no painting or sculpture in the entire show had any merit, and in such case the other prizes were awarded to works without merit, which in turn leads us to infer that the jury of acceptance failed to pick a single meritorious work from among the hundreds submitted."

"We assume that the first Hallgarten prize is for the best painting by an artist under thirty-five. One wonders how the jury could select a second best, and third best, without first choosing a best. Is it not the task of a jury of awards to make its prize selections from those works chosen by the jury of acceptance?—or does it also have the right as a jury to question the decision of the first jury relative to the quality of the works accepted? What constitutes a judge of art, anyway? The usual jury of acceptance in Academy exhibitions is composed of twenty-five or more artists of equally high standing as the eight who make up the jury of awards. Or, is it?"

"Those artists of the jury of awards whose paintings are hanging alongside those of other exhibitors have no positive reason to believe that their judgment of meritorious work is worth any more than other artists in the show, who, without doubt, are exhibiting what they believe is their best work."

"Since the prospectus of the National Academy makes no mention that the jury of awards has the right to withhold prizes, it appears to a man out on a desert that it went outside its jurisdiction and, to say the least, took itself somewhat seriously for the time being."

### Millier Rides American Wave

Arthur Millier of the Los Angeles *Times* refused to enthuse over the acceptance of an Eakins by the Louvre. "Statistics show," he writes, "that for every 300,000 French paintings purchased in the U. S. A., one American artist will be given representation in the international collection of the Louvre. With the return of prosperity we should be able to put a Ryder alongside the Whistler and the Eakins pictures. Two years of intense buying should do the trick, and, incidentally, repay our war debt to France."

### "Henka" Is Helen Sawyer

The woman painter who adopted the mysterious name of "Henka" when she showed paintings in a new manner at the Grand Central Art Galleries, New York, turned out to be Helen Sawyer (Mrs. Jerry Farnsworth). The critic of the *Times* called her new paintings "impressionistic in technique and rococo in flavor," and observed that "the astigmatically blurred contours and the cold but strong color" ally her to Manet.

### Rivera Painting in Detroit

Diego Rivera is in Detroit to do a pair of murals for the walls of the garden court of the Art Institute.



## Therapeutic Art

Curative value in mural painting for hospital walls has been discovered by Dr. J. G. William Greiff, New York commissioner of hospitals. Agreeing with the idea is Dr. E. M. Bernecker, superintendent of the Metropolitan Hospital on Welfare Island, whose children's ward is being decorated. The usual hospital white has been changed into interesting color schemes, with Little Red Riding Hood, Alice in Wonderland, the Mad Hatter and Mickey Mouse as subjects.

Because many of the children had never heard of Humpty Dumpty and other characters with which children are so familiar, J. R. L. Styres, the mural painter employed, had to stop work every once in a while and become a storyteller. One large mural, covering an entire wall, includes a vista of trees and grass and sky, transferring some of the healing effects of nature to the ward.

The painting of a circus in the dining room had a quieting effect on the children, Dr. Bernecker said in the *New York Sun*: "I don't know whether it is the result of a certain pride in one's surroundings or a psychological reason, but the children have better table manners. Why these kids used to throw bread, and even soup at one another."

In addition to decorating the children's ward, the old ladies' ward also will be changed. Ivory and orchid have been chosen. Said Dr. Bernecker: "I have always maintained that there is nothing like an orchid to make an old lady feel gay and spring like once more . . . I am going slow on the old men's ward. Some of the old gentlemen have asked for bright red decorations, but I hardly consider that wise. I guess I will choose yellow and green."

## New Museum for Richmond

Another step toward making Richmond, Va., one of the nation's art centers is the acceptance by the Virginia legislature of John Barton Payne's gift of \$100,000 for the erection of a museum to house art works owned by the state. The gift is contingent on the raising of an additional \$100,000.

The governor and the art commission were authorized by the legislature to accept donation of a site, to receive contributions toward the contingent sum and to proceed with the erection of the museum when the necessary funds shall have been acquired. In the event that no other site is offered, the museum is to be built on the property of the Soldiers Home. In 1919 Judge Payne gave an art collection to the state, and this will be housed in the new institution.

## Rabbi's Wife Holds Show

Interesting contrasts are afforded at the Cronyn & Lowndes Gallery until May 14. In one room the first one-man show of paintings by Mrs. Stephen S. Wise, wife of the famous rabbi, is being held, and in another an exhibition of nudes by various modern painters, such as Maurice Sterne, Leopold Seyffert, Edmund Greacen, Leon Kroll, Dmitri Romanowsky and Modigliani.

Mrs. Wise, whose work is said to be reminiscent of El Greco, paints ecclesiastical subjects, taking her themes both from the Old and New Testaments. Included, however, are portraits, one of her militant husband, Rabbi Wise, one of his embattled colleague, Dr. John Haynes Holmes, and one of her daughter. Mrs. Wise studied with Robert Henri, Eugene Speicher and Dmitri Romanowsky.

## Art Shown in Role of Drama's Historian



Set by Sergei Soudeikine for Musical Grotesque of Stravinsky.

The second edition of the "Theatre in Art" exhibition is being held at the Sidney Ross Gallery, New York, until May 10. Held for the benefit of the Actors' Fund of America, the show stresses art in drama, motion pictures, vaudeville, circus, dance, opera and burlesque.

As proof that painting and the theatre should go hand in hand, Lincoln Kirstein wrote in the catalogue: "It is one of the tragedies of the arts of the theatre that too often the memory of an actor, a dancer or an acrobat dies when he dies. The names of Bernhardt and Duse are invoked like solemn oaths, but the quality of their voice, the transition of their gesture is irretrievably faded. Perhaps the talking pictures will do something to immortalize the passing of the drama. In the meanwhile we have these painters who catch at least a part of the evanescent atmosphere of the scene, the color, the movement of action."

"There can be no more gratifying subject matter for an artist than that which Daumier and Degas, Lautrec and Walter Sickert have so perfectly exhausted for their particular epochs—the epochs of Coquelin, Jane Avril, the ballet of the Paris Opera and the vaudeville of the London music halls. The artists whose work is hung on these walls continue this gracious flattery, of inestimable service to their models and posterity."

In describing burlesque as a virgin field for the modern painter, Bernard Sobel wrote in the catalogue: "Variegated, certainly, is the burlesque atmosphere of today. Beer is no longer served the audience. But near-beer serves instead. In the lobby of Minsky's historic theatre the barker offers the legalized imitation yellow, amber fluid, sizzling sausages and hot popcorn, and robust, soiled and as-soiled, males quench or pretend to quench, their appetites therewith."

"Who has painted the modern strip artist—the personal fugue in dressing and undressing? What artist has given a glimpse of the predatory audience en masse, the leers, the ludicrous, the let-down, the smoke, the hoofers and the candy butcher? Where is the canvas and the etching that embodies this nefarious search for the joy of living—this passage to

paradise by way of the runway? All these matters are assuredly authentic Americana, to be snatched up eagerly before it is too late."

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*Exhibition from May 7th*

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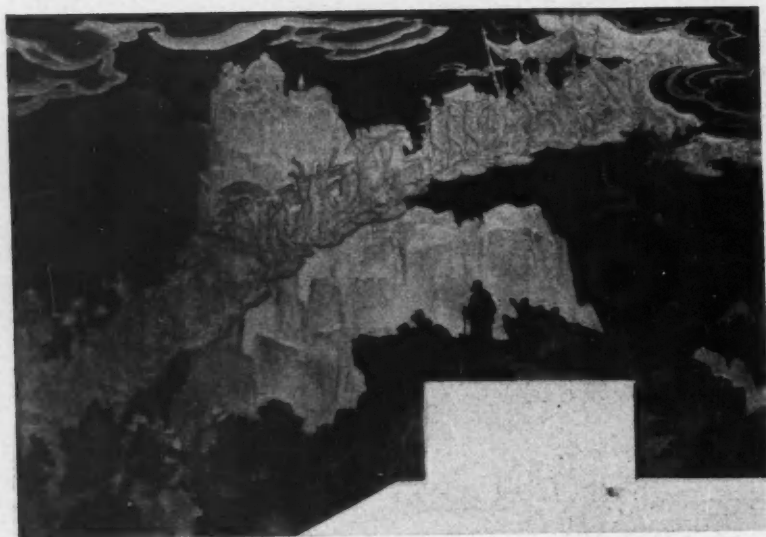
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## Theme for Vast Mural Is the Unattainable



Ezra Winter's Sketch for Mural to Decorate the Grand Foyer of the International Music Hall, Rockefeller Centre.

Ezra Winter's preliminary sketch for the large mural which will adorn the walls of the grand foyer of the International Music Hall in Rockefeller Centre is reproduced above. This mural, 60 feet long and 40 feet high, will be completed by Oct. 1.

Based on a legend that is part of the folklore of the Oregon Indians, Mr. Winter applies the theme of the age-old quest for the Fountain of Youth to the human race as a whole. The mountain top on which stands the fountain

is separated by a deep chasm from a rock promontory. An old man, who has followed the path of the ages to the heights in search of the fountain, stands in the foreground realizing the impossibility of ever reaching it. Floating before him across the sky in the form of a rainbow is a procession of the ambitions and vanities of his life, from the flowers of youth, upward through early aspirations, fruits of labor and strength, love, ambition for power, wealth, fame and glory, to end in the clouds of age.

## Photo-Murals

A showing of photo-murals will form part of the exhibition with which the Museum of Modern Art will open its new home at 11 West 53rd Street, New York, on May 6, augmenting the large exhibition of painted murals by 34 American artists. A separate gallery will be devoted to the photo-murals, the recent work of eight photographer-artists. As Lincoln Kirstein, chairman of the exhibition committee, points out, the art of the photo-mural is comparatively a new one.

"In the early stages of photo-murals," he said, "photographic prints were enlarged and attached to a given wall in much the same fashion as wall paper. But now, various refinements in the technique have been achieved and photographers have realized the importance of a greater flexibility in the medium. Instead of merely applying simple enlargements, various arrangements and combinations in mounting, or 'montage,' have emerged.

For example, through a photograph of the girders of skyscrapers, the white sky will be cut away and scenes of New York life will be inserted. Through such superimposing, as well as through double exposure and negative printing, many interesting possibilities will be demonstrated."

Edward Steichen, well-known for his portraits in *Vanity Fair*, will show a composition on the theme of the new George Washington bridge. Bernice Abbott, noted especially for her portraits, will demonstrate what can be done with skyscraper girders. Robert Locher and Drix Duryea will exhibit examples in abstract composition. George Lynes, who will show his experiments in color, and Charles Sheeler, known for his photographs of the Ford plant and of Chartres Cathedral, are among the others.

The artists showing in the mural group, 35 in number, are all American born or have their citizenship papers. Each artist will be represented by a small three-panel sketch,

## A Radical Show

San Francisco is regarded as the stronghold of progressive artistic thought on the Pacific Coast. Each year the annual exhibition of the San Francisco Art Association, sponsored by the board of directors, reveals the latest trends in American art, as exemplified by the work of leading painters, sculptors and printmakers throughout the nation. The 54th in the series, now being held at the California Palace of the Legion of Honor, is truly national in its scope, consisting of 379 examples by 235 artists. Ninety of the accepted artists are from San Francisco, 30 from neighboring cities, 54 from other parts of California and the Southwest, and 25 are representative of other sections, principally in and around New York.

Judged as a whole this year's exhibition is declared to be more modern than any of its predecessors. An official of the association has written to THE ART DIGEST: "This year the exhibition has the appearance of being preponderantly 'modern.' Not, of necessity, because this character of work has been preferred exclusively by the jury of selection, but because the old style of painting and sculpture is being superseded in the work of the younger generation of artists by more modern methods, and the older work is, therefore, fairly conspicuous by its absence.

"The exhibition is somewhat prophetic of the trend of the times, and is an indication of what the general public will no doubt understand more and more as time goes on. San Francisco art circles are notoriously progressive, much to the chagrin of those who would prefer to see things remain as they are now. But it does not seem humanly possible to stop the wheels of progressive thought and practice."

THE ART DIGEST will reproduce the prize winners in its 15th May issue.

## Louis XV Snuff Boxes Saved

Forty snuff boxes, part of a famous collection, were sold for £15,000 to Harris & Co. in London, during the "Gold Rush." It was the owner's expectation that these pieces, which included some of the finest examples of the Louis Quinze period, would be melted down, but the buyers demurred.

above which will be hung a panel, four by seven feet, which will be an enlargement of any one of the three sections of the sketch. Oil on canvas, tempera on a wood panel, fresco, ceramic tile, and pastel on celluloid welded between glass, are among the media chosen by the artists.

Following is the list of artists included: Maurice Becker, Jane Berlandina, Edward Biberman, George Biddle, Henry Billings, Louis Bouche, Glenn Coleman, James Davis, Stuart Davis, Philip Evergood, Ernest Fiene, Mordí Gassner, Yun Gee, Hugo Gellert, Bertram Goodman, William Gropper, Stefan Hirsch, Morris Kantor, Karl Knaths, Benjamin Kopman, Thomas La Farge, Edward Laning, Monty Lewis, William Littlefield, Reginald Marsh, Jan Matulka, Kimon Nicolaidis, Georgia O'Keeffe, Henry Varnum Poor, Philip Reisman, Ben Shahn, Maurice Sterne, Bryon Thomas, Franklin C. Watkins, Thomas M. Wood.

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# Schreiber's 'Unknown Soldier' a Feature at Annual Salons of America



"The Unknown Soldier," by Georges Schreiber.



"Rivera Speaking," by A. Z. Kruse.

One of the sensations of the tenth annual exhibition of the Salons of America, large non-jury show, which is being held at the American-Anderson Galleries in New York until May 14, is Georges Schreiber's conception of "The Unknown Soldier," a life-size oil painted in colors of "mud and dirt." It was Schreiber's purpose to do in paint what Remarque did in his novel, "All Quiet on the Western Front," and thus express the bitter delusion of war. Schreiber won the William H. Tuthill prize at Chicago's 12th International Water Color show with "Confirmation."

The artist says of "The Unknown Soldier": "The idea originated three years ago in Germany when the newspapers of all countries were full of publicity about foreign diplomats

placing wreaths on the tombs of the Unknown Soldiers, decorated with all possible and impossible militaristic orders and surrounded by journalists and camera men. They undertook to show the people of each country the glory of legal murder. 'Dulce et decorum est!'"

The pale yellow face and hands of Schreiber's soldier are painted against a black-brown-reddish background. The lips are blue, and from them, as well as from the right hand, runs a thin stream of blood. A wound in his breast is partially hidden by the helmet. The rat, with vermillion eyes, and the worm curling on top of the bullet belt, should, in the words of Schreiber, "convey utter disgust to the onlooker, who should feel that this decaying corpse was some mother's son, murdered

in a patriotic way." The work will probably be regarded by some as shocking as George Grosz's pictures of war.

Comprised of paintings, sculpture and drawings, the 10th annual exhibition includes the work of more than 300 artists from all sections of the United States. One of the few self-supporting organizations of its kind, the Salons of America was founded in 1922 by Hamilton Easter Field for the purpose of providing adequate hanging space for the work of artists at a nominal cost.

Wood Gaylor is the president; Robert Laurent, vice-president; David Morrison, treasurer; Stefan Hirsch, recording secretary; and Yasuo Kuniyoshi, corresponding secretary. The directors are George C. Ault, Theresa Bernstein, Horace Brodzky, Emile Branchard, Irving Brokaw, Vincent Canade, John Carroll, John Cunnning, Rudolph Dirks, John Dos Passos, Louis Eilshemius, Ernest Fiene, Arnold Friedman, Edwin Booth Grossman, Wood Gaylor, George Hart, Bertram Hartman, Harry Hering, Stefan Hirsch, Bernard Karfiol, Yasuo Kuniyoshi, Adelaide Lawson, Robert Laurent, Kenneth H. Miller, Gus Mager, David Morrison, Kikuta Nakagawa, Frank Osborn, Agnes Pelton, Katherine Schmidt, Doctor Stan, Joseph Stella, John Storrs, Henry Strater, Mary H. Tannahill, Byron Tsuzuki, Irene Weir, Isabel Whitney and Claggett Wilson.

The College Art Association will select a group of paintings from the exhibition for circulation in the next year among leading American museums and colleges.

## Service Bureau

The Art Service Bureau, recently inaugurated by the American Art Dealers Association as an aid to the public in the solution of its art problems and for the dissemination of educational matter on art and artists, is already a pronounced success, according to the statement of Bertram Newhouse, chairman of the committee which controls it. Since the announcement published in THE ART DIGEST and other art periodicals a month ago, requests for information and assistance have flooded the association's offices, 598 Madison ave., New York.

Walter M. Grant, secretary, has announced that five new members have been elected to the association: Durand-Ruel, Ehrich Galleries, Van Diemen & Company, Wildenstein & Company, Howard Young Galleries, Inc.

The annual meeting will be held at the Madison Hotel, 15 East 58 St., on May 4.

## Gibran Museum for Syria

A gift of five drawings by the late Kahlil Gibran, Syrian philosopher, artist and mystic, has been accepted by the Metropolitan Museum of Art. Mrs. Barbara Young, Gibran's literary executor, said the bulk of his art would be sent soon to Becharie, in the Lebanon Mountains, where an old monastery has been set aside as a permanent museum and memorial to Gibran.

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## Blakelock's Grandson Becomes Exhibitor



"Landscape," by Eden Blakelock.

It was somewhat startling to see a painting signed "Eden Blakelock" in the April show of the Independents, New York, and another bearing the same signature in the annual exhibition of the Salons of America, now being held at the American-Anderson Galleries. Visitors could not help wondering if the newcomer was a descendant of the Ralph Albert Blakelock, one of the most illustrious figures in American art.

Inquiry brought forth the fact that Eden Blakelock, now 27 years old, is the grandson of R. A. Blakelock, and that his father is Ralph Albert Blakelock, Jr., who runs a sign painting shop at Catskill, N. Y. The young man, who works in his father's shop, never undertook to

paint a picture until two years ago, and never saw one of his grandfather's works until he made a trip to New York eighteen months ago.

The strange thing is the fact that these first pictures of Eden Blakelock, who has never had any instruction, have a striking resemblance to the first pictures of his grandfather, who likewise, without tutelage, began his art career by going direct to nature. R. A. Blakelock's first pictures were closely and minutely painted. It was only in his latter years that he discarded detail, and with glowing color and thick impasto produced the works that are so greatly prized by collectors. The art world will wonder what course the art of Eden Blakelock will take.

### Loaned Since 1876

There is widespread misinformation concerning the ownership of the "Athenaeum" portraits of George and Martha Washington. In many of the press notices of the Washington Bicentennial (THE ART DIGEST was no exception) the Boston Museum, where they now hang, was erroneously credited with their possession. The two portraits were purchased from Gilbert Stuart's widow by the Boston Athenaeum in 1831, and have since belonged to that institution. Along with other works, they were lent to the Boston Museum in 1876.

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### Seattle's New Museum

Acceptance of the gift of \$250,000 from Mrs. Eugene Fuller and her son, Richard E. Fuller, for the erection of an art museum, has been announced by the city council of Seattle, Wash. Richard E. Fuller is president of the Art Institute of Seattle.

The city has assigned a site in Volunteer Park and will undertake to provide water, light, heat, electric power, and custodian service, but makes no direct financial grant to the museum. Control and all property rights in the building and collections remain vested in the board of trustees of the Art Institute.

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## Moscow and Murals

The Palace of the Soviets, which will rise in Moscow on the former site of the Cathedral of Christ the Redeemer, will have a tower 400 feet high, according to Hector O. Hamilton, the 28-year-old former Cooper Union night student, who was chosen by the Soviet government as the chief architect.

If the palace were placed on Fifth Avenue, New York, it would occupy seven blocks, with a depth extending to Sixth Avenue. As compared with the Empire State Building, which has 24,500,000 cubic feet of floor space, the palace will have 51,800,000 cubic feet. The estimated cost of the building is \$45,000,000, and it will take three years to build.

Structurally the palace will be built like any other skyscraper. The only modernistic touches will be on the palace's exterior, which will be of black and white granite, plainly set with no ornamentation. The interior will be decorated with murals done by Russian artists.

### Leger's 'Romantic Abstractions'

Fernand Leger, prominent French modernist, spent several months this winter in New York and Chicago, painting and lecturing. His impressions of New York, as revealed in the group of abstractions at the Chester Johnson Galleries, Chicago, earned a sympathetic critique from Inez Cunningham of the *Chicago Post*. The writer called the New York paintings "romantic abstractions," classing them as the "most liberal in handling of paint that one has yet seen from his brush" and "particularly expressive of the imaginative strength of the painter."

"As he told us in his lectures last winter, 'it is the object as existent in itself that is here represented.' It is the object as isolated, as having a life of its own, that continues to occupy him. The rhythm of the machine never ceases to fascinate him. The life of the machine is as real to him as human life. Leger sees in rhythm with the mechanical rhythm of his century, his mind beats in that rhythm. . . . His eye has the habit of detachment, of separating objects by their rhythm from other objects as the eyes of most men relate, or blend them."

"When one is so occupied with mechanistic ideas that bridges become playful monsters and riveting machines have a mysterious power over the lives of men, one has reached almost a fabulous imaginative state. One has broken through the wall of opposites where it is thinnest and come again out of reality into poetry, into the realm of imagination."

### Rene Gimpel Writes a Play

René Gimpel, French connoisseur, is now in the United States. He has just completed a play, which will be published in May, dealing with the construction of the cathedral at Chartres, and whose theme is based on the madonna of the famous Boué window placed in the transept in the XIIIth century.

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## Sloan Loses Fight

Amid threats of secession and formation of a rival art school, Henry E. Schnakenberg defeated John Sloan in his campaign for re-election to the presidency of the Art Students League by a vote of 420 to 311. The election, held in an atmosphere tense with bitter rivalry and following three hours of oratory, brought a lull in the battle which had been precipitated by Mr. Sloan's resignation as president, when he found himself a minority of one among the board members on the question of inviting Georg Grosz, eminent German satirical painter, to be an instructor at the League. When Mr. Sloan's resignation was accepted, a students' protest committee urged him to stand for re-election. Mr. Schnakenberg received 233 votes by proxy to 146 proxy votes for Mr. Sloan. The *Times* pointed out the high proportion of student insurgents.

Mr. Schnakenberg in his statement of policy, expressed his personal liking for Mr. Sloan, but his opposition to the latter's conception of the presidency. "To my way of thinking," he said, "the office cannot be, and should not be allowed to become a position of individual power. The president is merely the head of the board of control, which is the executive body carrying out the wishes of the majority of the students and members of the league. The president should never attempt to unduly impress his personality on the policies of the school, and it is most decidedly not a position in which the man holding it should expect personal publicity of any kind."

"The fight is just begun," said Mr. Sloan, "and will go on. I want the students to be fed something with nourishment, not the dried bones from the garbage cans of the institution as it now is. . . . If the spirit of youth and revolt and progress in the nation should come as close to success as it has here, I would have every hope of its eventual success, just as I have every hope of its eventual success here. I shall continue as a member of the league and fight on. They said I tried to act as a dictator. In one sense I am glad of the result, for had I won, I would have had to be a dictator from the word go."

The New York *Herald Tribune* described the two candidates as of striking contrast in appearance: "Mr. Sloan, square-jawed, speaking loudly and disconnectedly, with frequent pungent phrase, while nervously running his hand through his shock of iron-gray hair, and Mr. Schnakenberg, of the quiet, executive type, suave and well groomed, speaking so softly that he was frequently interrupted with cries of 'Louder!'"

Helen Appleton Read, critic of the *Brooklyn Eagle*, wrote of the new president's aesthetic creed: "Mr. Schnakenberg brings to his office several invaluable assets. Besides being one of the best known painters of the younger group, he was a former student at the Art League, has served on the board of control for a number of years and been an instructor for almost as many. His aesthetic creed may be summed up as thoughtful liberalism. His sympathy

## Hartley, Artist-Poet, Interprets New England



"Whale's Jaw," by Marsden Hartley.

*Rock, juniper and wind,  
and a seagull sitting still,  
All those of one mind—  
He who finds will  
to come home  
will surely find old faith  
made new again,  
and lavish welcome.  
Old things breaketh  
new, when heart and soul  
lose no whit of old refrain;  
It is a smiling festival  
when rock, juniper and wind  
are of one mind;  
A seagull signs the bond,  
makes what was broken, whole.*

Returned home to New England, the place of his birth, after many years of wandering abroad, Marsden Hartley wrote this poem,

with the art of today is supplemented by a wide and cultivated knowledge of the art of the past."

Reports from the school state that the faction favoring Mr. Sloan is now planning to form a Summer school under the instruction of Grosz, who will arrive from Germany in June. It is rumored that the art classes under his direction will be organized either in New York or in Woodstock, N. Y. The league controversy, said the *Post*, is believed to have stimulated interest in his work so that such a school is almost sure to be a success.

"Return of the Native." It appears as a foreword to the catalogue of his exhibition, "Pictures of New England by a New Englander," at the Downtown Gallery, New York, until May 15. Hartley, hitherto a regular exhibitor with Alfred Stieglitz, has, in this new phase, felt and portrayed the character of New England, its rugged outlines, harsh tones, bleak mood, using mainly for his subject matter the landscape of Dogtown, a spot near Gloucester little known to artists but famous among scientists for its remarkable geological display. The poem, in a way, furnishes a connecting link between the artist and his art.

Said Edward Alden Jewell, critic of the *Times*: "So the seagull, one perceives, is really a conspirator and may, if you like, be held in part responsible. 'What was broken' may in the past have been silence; today the 'whole' is utterly and weirdly and not unimpressively still. 'Dogtown,' with its queer, druidic rock formations, stands hermetically sealed for ever and ever. There is iron, they say, in those rocks; there is an unyielding hardness, as of iron, in the poetry of this man's brush, which sings of 'Windbitten Moors,' 'Granite and Juniper' or utters the wordless lament of an 'Embittered Afternoon.'"

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## Freshness and Assurance Mark Dallas Show



"On the Lot," by Otis Dozier. Kiest Fund Purchase Prize.

Running concurrently with the annual exhibition of the Southern States Art League, the sixth annual Allied Arts Show of Dallas County, sponsored by the Dallas Art Association, at the Fine Arts Building in that city, drew a record number of entries. More than 125 artists contributed 330 works. The younger artists held a prominent place, revealing, according to Maureen Osburn of the Dallas News, a viewpoint that has freshness, assurance, invention, originality and versatility:

"The movement is away from the familiar landscape of rolling hills, valleys, and rippling streams. In its stead, comes the landscape architecture for which the jury has created a new class, adopting temporarily the name of 'genre'. Other artists have turned to portraiture and figure compositions, which have been conspicuous by their absence in former shows. Even the flower painting, which once dominated many an exhibition, must now be a work of art and not just a pretty posey to pass a modern-day jury. Sculpture, illustration and water colors, which have been tagging along, have taken a decided jump in both quality and quantity.

Otis Dozier, young Dallas artist and a member of "The Nine," is the recipient of the Kiest Fund Purchase Prize of \$300, his winning picture being "On the Lot." The jury consisted of Karl Bolander, director of the Columbus

Gallery of Fine Arts; Vernon Hunter, Texas artist; and Mary Marshall, head of the art department, Texas State College for Women. Other prize winners were:

Oils—Landscape: first, Edward Eisenlohr; second, Lloyd Goff; third, Charles T. Bowling. Portrait—first, Jerry Bywaters; second, Ruby Stone; third, Inez Staub Elder. Figure composition—first, Alexandre Hogue; second, Olin H. Travis; third, Jerry Bywaters. Still life—first, Jerry Bywaters; second, Reyeau Bassett; third, Jessie Alleen White. Industrial Dallas—first, Perry Nichols; second, Lloyd Sargent. Miscellaneous—first, William Lester; second, Otis Dozier; third, J. K. Kristoffersen.

Mural and Decorative painting—first, Honore Guibea; second, William Lester; third, Robert Wilson.

Pastels—first, Lorraine Digins, second, Amelia Urbach.

Water colors—first, Charles L. McCann; second, Otis Dozier; third, Elizabeth Harter Walmsley.

Illustration—first, David B. Williams.

Free-hand Drawing—first, Ruby Stone; second, O'Neil Ford; third, Jerry Bywaters.

Etching—first, Margaret Scruggs; second, F. O. Putman; third, Maude Work.

### Chicago's Primitive

Recommending it as a show which "sophisticates" ought to see, C. J. Bulliet in the Chicago Evening Post highly praised the exhibition of paintings by Ralph Erbaugh at the Little Gallery there.

This was Erbaugh's first one-man presentation. Terming him "authentically a 'primitive,'" Bulliet said: "Erbaugh's pictures, for the most part, spring out of original, unique impulses. A comparison of his work with all the 'primitives' from the Douanier Rousseau down through the whole list of 'Moderns' fails to reveal a parallel. . . . Erbaugh is a genius in his peculiar way. His pictures ring true—they are a genuine impulse, set on canvas, and worked out with absolute perfection within their range."

### Basle Builds \$2,000,000 Museum

Basle, Switzerland, is to have a new museum, costing \$2,000,000, to house the city's great collection of Swiss art and paintings by the great artists of other countries. The museum, planned 30 years ago, is being built at this time to relieve unemployment.

## Aquarelle Annual

George Pearse Ennis won the Mrs. Cati Tucker prize of \$200 at the first exhibition the New York Water Color Club has held since it ceased to show jointly with the American Water Color Society. The show, at the American Fine Arts Building, will last until May 9. As Alphaeus P. Cole, the president, pointed out in the catalogue, the friendly divorce of the two associations is expected to revive interest, to the benefit of both.

Edward Alden Jewell of the New York Times styled the show "a rather quiet display, with one room devoted almost entirely to work in black and white. Also the numerical representation has been held to a minimum and the result, on this count, is a series of tastefully hung, uncrowded walls.

"Although there are meritorious things among the drawings, etchings and lithographs, interest naturally centres in the water colors themselves, since this is a water color club. Despite the fact that some of the artists play nimbly on the keys at or near the top of the scale, a visitor is not greeted with anything like a flaming mass attack. Another general comment may well concern the discovery this year of an unusually large percentage of portraits and figure subjects. Not so long ago such subjects were rarely encountered in this medium, preference running instead to landscapes, with plenty of blue water and sky, and to flowers and still-life."

The jury of award consisted of Helen Appleton Read, critic of the Brooklyn Eagle; Henry B. Snell, honorary president of the club; and Robert Macbeth, of the Macbeth Gallery.

### A New Deutsch Show

During May paintings by Boris Deutsch are being shown at the Los Angeles Museum, where he held his first exhibition in 1926. Since that time he has been working in his own personal way, with a limited palette, expressing the ideas which throng in his mind.

Arthur Millier, Los Angeles art critic and one of Deutsch's most ardent admirers, wrote in the catalogue: "Recognition has slowly but inevitably come to him. Collectors have sought him out, four museums own examples of his paintings and he is granted place in the front rank of Western painters. I believe Deutsch to be one of the great painters of the era in which American art is matching America's leadership in all forms of human endeavor."

### Fellowship Juries Chosen

The Fellowship of the Pennsylvania Academy of the Fine Arts has chosen its juries of selection and award for the season 1932-33. For oil paintings, Yarnall Abbott, Hugh H. Breckenridge, George Harding, Earl Horter, Francis Speight; for watercolors and black and whites, George Walter Dawson, John J. Dull, Margaret Gest, Paul L. Gill, Earl Horter; for sculpture, Walter Hancock, Albert Laessle, Samuel Murray.

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## New York Criticism

The Macbeth Gallery celebrated its fortieth anniversary with an exhibition of selected paintings by the men whose careers have been associated with the firm, artists who provide some of the brightest chapters in the annals of American art. That so many of these artists, first introduced to the public at Macbeth's, are now being regarded as America's "Old Masters" was spoken of by the critics as a compliment to the taste and discernment of the late William Macbeth, the founder of this first truly American art gallery. The exhibition gave a fitting climax to a season which saw the rising tide of the so-called "American wave."

"A history of the House of Macbeth constitutes a history of the progress of American painting during the last 40 years," wrote Helen Appleton Read of the Brooklyn Eagle. "How good the elder Macbeth's eye was is attested by the artists whom he encouraged when they were quite unknown and who held their first exhibitions in his gallery. Arthur B. Davies is one notable example. His first exhibition took place in 1894. Inness, Wyant and Homer were some of the earlier painters who became identified with the Macbeth Galleries and Robert Henri and Charles Hawthorne some of the younger radicals of the early 1900's, who were given their first one man shows at the galleries when they moved uptown to 40th St. and Fifth Ave."

"Mr. Macbeth's career as a dealer meant considerably more than buying and selling American paintings. It constituted a veritable proselyting for the cause of a native-born culture expressing native ideals and traits."

"It was always the policy of the gallery to search for the authentic American quality, prescribing, however, no formula for ascertaining this quality other than sincerity and the courage to be oneself. After the armory show of 1913 there were a new set of difficulties in the way of ascertaining genuine quality. But the principles of the gallery remained constant. When Mr. Robert Macbeth, son of the founder, and his nephew, Robert McIntyre, took over the management of the gallery after the death of its founder in 1917, they also carried on the principles on which he had conducted his business. They did not capitulate to the type of painting then in vogue, which seemed in many cases an imitation of fashionable European methods."

"Today, when some of the fashionable standards of the last fifteen years show a definite tendency to go the way of all fashions not based on some genuine expression of life, when an art which is an interpretation of American life rather than an imitation of European standards directs the activities of both artist and collector, the ideals for which the gallery has stood assume a new importance and value."

Royal Cortissoz, of the *Herald Tribune*, noted that all the painters represented, old and young, "are united on the principle of good painting. It has been the guiding factor in the history of the Macbeth Gallery, and the old standard is well maintained." There is a moral to be drawn from this exhibition. It touches on diverse figures in a

## Applied Design Is Exhibited at Carnegie

By invitation of the College of Fine Arts of Carnegie Institute, the Westinghouse Electric and Manufacturing Company showed there in April a collection of industrial design. By this means the Institute sought to show its students and the public "the new and ever growing opportunities for the creative artist in the field of industry, and to point out the direct application of fundamental design principles to the appearance of articles of daily utility," to use the words of W. A. Read, chairman of the department of painting and decoration.

All the articles shown were developed by Donald R. Dohner, director of the art-engineering department of Westinghouse, and a former faculty member of Carnegie Institute, with the assistance of two of the recent graduates of the school. In a foreword to the catalogue, Mr. Dohner wrote:

"Art is a vital part of our lives, not something apart and unrelated. It must be distinctly understood that art is something more than painting, something more than sculpture. Art cannot be defined in terms of the medium employed, as paint, clay, or metal, but rather in terms of the background and viewpoint which guides the artist in fashioning the materials with which he works. Art is man's attempt to express himself in any medium, honestly, in an orderly and beautiful manner."

"But much hinges on the word 'beauty.' Beauty is not to be confused with prettiness, which is a surface quality. Beauty extends from within out. A building is not beautiful because of some elaborate ornament or paint applied to the exterior. Beauty in a building begins at the very structure—its appropriateness to function and materials, its proportion, its balance, its variety with unity. The same qualities apply to all structural designs, whether a machine or an appliance. No superficial 'dolling up' is going to produce real beauty. Beauty is breathed into a structure's very being, not added like the frosting on a cake."

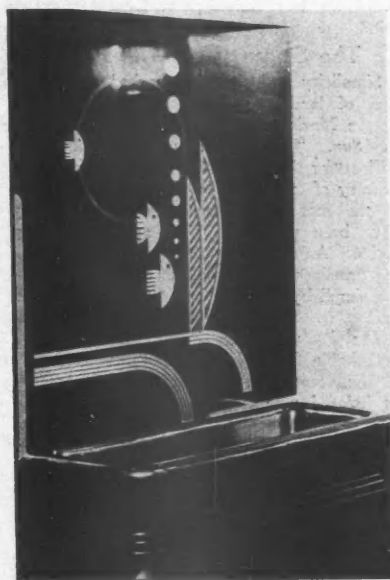
"We are living in an age of science and invention and popularly known as the 'machine age.' Conditions have been revolutionized. We have discovered new materials and new ways of working them, and it is astounding to see how few have seen the potentialities. Mediaeval art, no matter how beautiful as Mediaeval art, can never meet our needs any

period of forty years. Old and young, they affirm the same principle, that the artist succeeds when he seeks after beauty in his own way but with the aid of good workmanship."

### Milles' "Healthy Exuberance"

The chief quality in the sculpture of the Swedish Carl Milles, which is being featured at the Brooklyn Museum, is a healthy exuberance, Henry McBride of the *Sun* discovered. "There is very little that is introspective or brooding in his work," wrote the critic. "The thought of death and the future life has not occupied him to any appreciable extent. He seems to be quite pagan in that respect. His dolphins ride the waves with an ecstasy that seems borrowed from the waves themselves, and the naiads astride the dolphins have an easy seat that must seem marvelous to us moderns who have almost forgotten the athleticism that we gave up on relinquishing paganism."

"The aesthetic elements which comprise Milles' work," wrote Helen Appleton Read of the *Eagle*, "are mysticism, fantasy, humor, the Norseman's nostalgia for the South and Stockholm's cultural eclecticism. In common



Decorative Treatment in Bathroom. Aluminum Inlay in Micarta Wall Panel.

more than Mediaeval social, political or economic solutions can solve our ills of today. The principles remain the same, but the applications differ to meet changed conditions."

"The industrial executive now is learning that as you appeal to the eye you loosen the purse strings. Certainly a poor way to loosen the purse strings is to offend the eye."

"Modern art is a sensible art—a utilitarian art, an engineering art. Much has been heard of the 'modern manner,' worse still, the 'modernistic.' Much has been made of queer angles, zig-zag lines, childish color schemes, 'galloping gazelles'—all this is thought of as modern. This is modernistic; it is the mannerism of cheap faddists."

"But the real and vital art, the art that is modern, is the art reflecting our contemporary life. It is an art that grows out of and is related to our needs, our materials and methods of doing things. It is natural, unaffected and honest. It is limited by function, materials and manufacturing processes."

with all sculptors of northern Europe, Milles is a passionate worshiper of the classic tradition, but not, however, to the extent of submerging his personality in the classic ideal as did, for example, Thorwaldsen. Alone of the northern sculptors of his generation he has been able to preserve his native fantasy and racial quality in a classic form without losing the native quality or producing a lifeless copy

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of the antique. He has been described as a sculptor who turns his face to the sun, but keeps his feet firmly planted on his native soil."

### The Sincerity of Walt Kuhn

Simplicity and sincerity marked the exhibition of landscape drawings by Walt Kuhn at the Marie Harriman Gallery, according to the *Sun*. "They are robust," continued the critic, "for Kuhn is not much interested in delicacy of expression. Only the main features of the scene have been recorded and they have been put down with an emphasis on design. As decoration they are effective. All the drawings have an aristocratic air, due to the simplicity that has been so sternly insisted on."

The *Post*: "These black and whites are remarkable for their bold and brilliant grasp of significant aspects of the outdoor scene: an isolated pine tree, a mass of boulders, a quiet pool in the woods. There is no special concern shown in them for pattern or pictorial effect. It is Mr. Kuhn's apparent intent, however, to leave a salient vivid impression, and this he does with sureness and economy of means."

### Critics Praise Shulkin

Anatol Shulkin held his first one-man exhibition at the American Group Gallery. The *Post* found his work resembling "successful answers to very difficult problems." The *Herald Tribune* said his sound training makes him one of "the more promising young painters of progressive inclination."

"Here is a painter of moderately progressive leanings," said the *Herald Tribune*, "who has the knowledge and skill which one has a right to expect, but does not often find, in a first-exhibitor. He knows how to draw, and, as for composition, reveals again and again in single figures as well as a group portrait, that a balanced, harmonious relation of objects is really important from any true pictorial standpoint. His colors are restrained but clear and strong, while an expressive freedom in handling adds to the felicitous impression to be gained from his work."

### Invention That Is "Inexhaustible"

One of the reasons why Lauren Ford, who held an exhibition at the Ferargil Galleries, has a secure standing is because her paintings are imaginative without being above the people's heads, according to Henry McBride of the *Sun*. "Her art is whimsical and amusing without the sting of satire," wrote McBride, "and the

## A Scion of West



"Fountain Figure,"  
by Bernice West.

Bernice West will hold an exhibition of her recent sculpture at the Midtown Gallery, New York, beginning May 4 and continuing through May 14. Fifteen pieces of sculpture, all of them figure subjects in plaster, bronze and stone, will make up the show.

Miss West, who is a lineal descendant of

customers get so much detail they are always sure they get their money's worth.

"She is to be congratulated upon having a distinct style. She puts an enormous amount of work into her pictures, but never to the point of fatigue, either for herself or her clients. She doesn't paint families but whole villages, and not a 'view' but a collection of them. As long as there is an inch of space left this artist will crowd in some more figures, and they are not just padding, but essential to the whole. Her fund of invention is inexhaustible. There are others who paint the crowded scene, but no other who has

Benjamin West, began her art studies as a child and later became a pupil of Archipenko. For several years she was diverted from sculpture to the theatre, working and studying at the Theatre Guild School with Winifred Lenihan. In 1927 she made her debut as a professional artist, but it was not until 1931 that she held her first one-man show at the Contemporary Arts Gallery. She is particularly interested in sculpture for out-of-door settings, and won the prize offered by the City Gardens Club at an exhibition of "Garden Sculpture and Flower Paintings" at the Argente Galleries last March. This prize-winning work, "Fountain Figure," is included in her new show.

quite her combination of sly observation and genuine sympathy."

### Truth Stranger Than Fiction

Homer Boss, instructor at the Art Students' League, who has spent the last ten summers on a ranch in New Mexico, exhibited landscapes of the Southwest and portraits of Pueblo Indians at the Midtown Gallery. "The incredible color and forms of this picturesque region are the theme of Boss's work," said the *Post*, "which he has developed in almost panoramic designs, showing the sweep of the plains under the apparent closeness of the sky and the curious configuration of broken valleys, eroded hillsides and encircling mountains. Truth is stranger than fiction, so this unbelievable land is more fantastic than any imaginary world. His Indian portraits have a majestic simplicity of character."

### A Change in Guy Wiggins

The palette of Guy Wiggins, who exhibited at the Morton Galleries, has darkened, and greater stress is laid on large, simple forms, according to the *Times*.

"The landscapes, which cover topographically a wide terrain, all reveal the sensibility of the artist and his ability to find the symbols to carry over his idea to the beholder in a wide variety of expression," said the *Post*. "His sensitive handling is particularly revealed in the delicate modulations of his palette, which echo the mood of the subject and intensify it."

### An Individual Style

Walter Beck, whose paintings were shown at the Babcock Galleries, has an individual style of working with a curious technique and unusual point of view, according to the critics.

"His imaginative resources unfold in a series of tree studies that are not only poetically inspired but are drawn with spirit and sensitiveness," said the *Herald Tribune*. "One is immediately engaged by the smooth fluidity of his gray and black washes and by the quality of tone and richness of texture encompassed by these means. The refined taste of the Oriental artistic mind is reflected in the creative processes of this artist."

### Hoffman's "Arbitrary Perspective"

Murray Hoffman, the young architect who turned painter, is holding his first one-man exhibition at the Seligmann Galleries. Although it is a "show of dissonances" containing many "badges of experimentation" to Edward Alden Jewell of the *Times*, the *Herald Tribune* believes that Hoffman can paint, even though "dislocation" makes his work "bizarre and implausible."

"Hoffman seems to oscillate between two rather antithetical moods," continued the *Herald Tribune*. "In one—and it is the mood most favorable to the exercise of his talents—he paints a simple portrait, and is genuinely persuasive. It is because he is content to draw with care and to convey an entirely

[Continued back on page 2]

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## Among the Print Makers, Old and Modern

### A Critic's Acid

The print-maker, "under the sedate guise of black and white," is gaining a high place in the affection of conservative connoisseurs, according to C. Adolph Glassgold in the *New York Sun*. Modernism, Glassgold contends, is accepted in prints, even when modernism in paintings and sculpture is refused.

"This condition is both good and bad," writes Glassgold. "For one thing it aids the storming forces of contemporary art by allowing its sallying forces entrance through the wide gates into the walled city of tradition. On the other hand, it fosters one of the most reprehensible fallacies of appreciation—the confusion between mechanics and artistry, between method and content, between the 'how' and the 'what' of art. The connoisseur's love of technical perfection accounts for the presence, in otherwise splendid collections, of worthless prints whose only virtue lies in their mechanical excellence. We see such plates turned out by the hundreds every month—horses taking the jumps, romping cats and dogs, wild fowl rising into setting suns, sailboats afloat on every lake from Maine to California, scenic tidbits of Europe and Asia etched from penny postcards—and not one of them worth, artistically, the acid in which they were bitten."

Technique is a matter of small consequence, Glassgold continues. "The artist may wipe, bite, scratch, chew or maul his plate, block or stone—it matters not, so long as his print is more than technical fireworks to enthrall

"It is better so. With all the young talent in America clamoring for attention, understanding and appreciation, it is unjust to them for us to fritter away our interest in unessentials. And if the question of technical equipment must be raised the young American graphic artist need have little fear of close examination. His work compares very favorably in this respect to the work of the past and to that done at present on the Continent."

One may not only see how equal are the American artists to the technical standards set by the model English print makers but how vastly superior they are in conception and artistry. Stereotype American plates are still too common but the greater proportion shows an alertness, a freshness of vision and invention seen nowhere else except perhaps in French book illustrations."

### Wider Admiration

Rodin Reel, fishing expert on the Chicago, is convinced that Kerr Eby's "Spring Freshets," included in the artist's show at

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### Kolski, Suicide, Speaks from the Void



"Elevated." Lithograph by Gan Kolski.

Gan Kolski, artist, whose woodcuts and lithographs were shown in February in the gallery of the New School of Social Research, New York, and who previously had exhibited at the Denks Gallery, jumped off the north walk of the George Washington Bridge over the Hudson, and his body was crushed on the rocks 200 feet below. In his pockets were four identical messages reading:

"To All:—If you cannot hear the cry of the

Rouillier's Chicago, is a fine piece of art.

"Now that picture—that's got the tang of the great open spaces in it," remarked Rodin Reel. "Art like that is worth while."

"Eby is a great favorite with people who love the open air 'just as is'—or, as the Rodin Reels and the Theodore Roosevelts [T. R. did much to 'put across' Frederic Remington] imagine it is," wrote C. J. Bulliet in the *Post*. "His hunter and dog tracking rabbits in a New England snow will thrill another writer in the sports department, having charge of the gun division of the rod and gun section. Kerr Eby is not of the rank-and-file of illustrators. He is something better than a hack picture-maker for the tourist trade."

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starving millions, listen to the dead, brothers. Your economic system is dead. Please cremate me."

Kolski had begun to achieve considerable distinction as an artist. His lithograph, "Provincetown," was included in the "Fifty Prints of the Year" in 1930, and his "Court Yard" was among the fifty of 1931. On the day before his suicide, announcements were sent out by Delphic Studios, New York, including his work in a group exhibition of American prints, to last until May 8. One of his last lithographs, "The Elevated," is shown, along with "Brooklyn Bridge," "Lunch Wagon," "Steam Shovel" and three others.

Kolski was 35 years old, and married.



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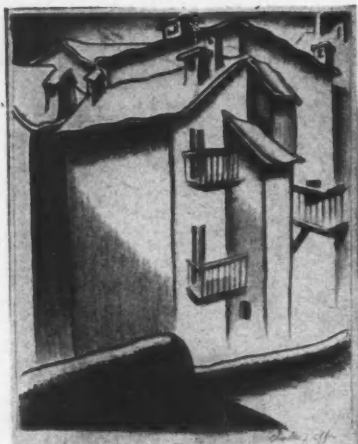
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## Among the Print Makers

### Director of Etchers Guild Etches Roosevelt



"Majorcan Type," by Charles Z. Offin.

Charles Z. Offin, etcher and lithographer, who is director of the Etchers Guild, New York, has just made an etching of the man who will be the next President of the United

States unless Herbert Hoover or "Al" Smith can be spy enough to "stop Roosevelt." He made his drawings in the governor's office at Albany while the statesman worked, then returned to New York and etched the plate, which will soon be introduced to the art—and the political—world.

The Etchers Guild, of which Mr. Offin is director and Adela Bernstein secretary, was started as a co-operative, non-profit organization in 1929, the year when old man D. Pression took to his heart both art and industry. So far there has been both "co-operation" and "non-profit." The central idea of the Guild is the advantage it offers to associate members, who, on payment of an annual \$5 fee, are entitled to choose a print from a large assortment of subjects worth more than the fee, and to a discount of 20 percent on other prints produced by the members.

These members, besides Mr. Offin, include such print makers as Louis Lozowick, Julius Block, Katherine Merrill, Margaret Lowen-grund, Joseph Margulies, Harry Shokler, Louis Ruyl, Lee Townsend and Herbert S. Kates. Many notable print collectors are associate members,—for instance, Lessing J. Rosenwald, Richard Whitney and George W. Davidson.

### Chiaroscuro Prints

The New York Public Library has on exhibition in its print gallery a group of chiaroscuro prints extending through four centuries. Generally connected with the XVIth century, this process continued in use during the following two centuries, and in the XIXth found application on a minor and somewhat commercial scale. Today it has dropped from vogue, and this exhibition offers an unusual opportunity to see and study a form of graphic art seldom brought before the public. The exhibits were drawn from the library's collection and from loans by W. G. Russell Allen, Felix M. Warburg, Prof. Paul J. Sachs and Philip Hofer.

Frank Weitenkampf wrote in the library's *Bulletin*: "The prints here shown illustrate the various directions in which the makers of chiaroscuro prints sought expression and effect. Here are to be seen prints produced entirely in tone, prints with a basis of line, usually all, both line and tone, cut on the block, but sometimes with the line drawing done in etching on copper, as by Parmigiano.

Sometimes the keyblock in line is fairly summary in treatment, sometimes it is carried to pictorial completion, the shadows carried out in close cross-hatching. Sometimes the latter method is reversed, and the high lights are indicated in white cross-hatching. He who is interested in processes will find plenty to engage him, as will the one attracted by changing tastes in drawing and in art generally, in various countries and through several centuries.

"All the various and many elements implied in the appreciation of prints may be enjoyed here. The exhibition forms a pretty illustration of the possibilities of amateurship in prints. A fine presentation of various reasons which animate print collectors. A renewed emphasis of the fact that understanding of time and place of origin, of purpose and manner of production, adds its share to the pleasure felt in a given print, to the appreciation of its significance. That chiaroscuro prints are not in vogue as are other forms of reproductive art, does not change these facts in the least. It simply means that there is here a form of graphic art that holds for the print-lover delights which have not yet been generally recognized. That may be considered one good reason—among many—why the present exhibition was arranged."

### Follower of Lenbach and Henri

Henri De Mance is holding an exhibition of 25 figure pieces and landscapes at the new G. M. Anderson Galleries, 238 East 60th St., New York, until May 20. A pupil of Von Lenbach, he studied later with Robert Henri.



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## "Vastly Diverting"

"Much Ado About Nothing" might describe the repercussions of an article by Charles Beard in the April number of the *Connoisseur* in which the author charged that a certain suit of Gothic armor in the Metropolitan Museum "one of New York's richest treasures of antiquity, is a heterogeneous fake." The *London Morning Post*, commenting on Mr. Beard's article, said in part: "Hitherto this celebrated harness has been considered valuable beyond exact computation, but £30,000 (\$125,000) would probably have been the best price it ever arrived in a salesroom. If, however, it consists of 'old pieces faked up' . . . the American prize becomes a mere embarrassment." It now appears that the news which excited London was no news at all.

When showed the article, Herbert E. Winlock, director of the Metropolitan, said, according to the *New York Sun*: "All of which is vastly diverting, but anything but news." He then to quote the *Sun*, proceeded to explain the character of the suit of armor that is disturbing the experts had long been known here. It was not bought separately, but was in the Duke De Dino collection, which the museum acquired in its entirety in 1904, chiefly because of other suits that it contained. Furthermore, it was perfectly understood then that it had passed through the hands of Spitzka, who had very liberal ideas as to the extent to which restorations could properly be carried. Furthermore, the label on the suit in the gallery admits restorations. It reads: 'Complete Gothic armor. Italian; about 1480. With restorations.'

As to the valuation placed on the harness by Mr. Beard, Mr. Winlock said: "As a matter of fact, the entire De Dino collection, comprising ten suits and 400 items of arms and armor, cost the Metropolitan but slightly more than that."

### Sepeshy of Detroit

The Newhouse Galleries, of New York, are holding until May 7 an exhibition of painting by Zoltan Sepeshy, Hungarian modernist who now lives and works in Detroit. A majority of the 30 canvases were painted in America; the balance being depictions of Hungarian landscapes. Mr. Sepeshy, who came to the United States after the revolution of 1921, has rapidly gained a reputation in his adopted city, and at intervals has been active as a teacher in the art school of the Detroit Society of Arts and Crafts. His New York show is under the indirect sponsorship of number of prominent Detroit art figures, including Dr. W. R. Valentiner and Dr. Walter Heil.

Mr. Sepeshy was born in a small town in upper Hungary in 1898, and at the age of 15 began his studies under academic instruction. Since coming to America he has executed number of large murals, among them decorations for the General Motors Building in Detroit.

### Library's Annual Exhibition

The annual exhibition of the new additions to the New York Public Library's print department is being held in Room 316, until November. Since it is impossible to show more than a small part of the year's additions in many cases a selection of a given artist's work is being displayed. The display is a guidepost to what the Library has acquired during the year.

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# The News and Opinion of Books on Art

## Clipper Ships

A group of eight clipper ships comprises the third volume in the Currier & Ives print series just published from the press of Wm. E. Rudge (New York; \$2.25).

Captain Felix Riesenbergh, author and daring seaman, wrote the introduction, describing true clipper ships and giving a short history of each of those included in this collection. They were selected as typical of the great era of clipper ships, illustrative of their activities, of their range of trades, of their sailing in fair weather and foul and of their contact with steam as shown in Plate V in the wreck of the S. S. San Francisco.

According to Captain Riesenbergh's definition, the clipper ship was a racing machine built for the ends of trade with a sharp forward entrance through the water and a long clean tapering run. In the clipper, beauties of line were linked with speed. The word "clipper" is said to be distinctly American in origin and refers to the ability to "clip along."

These lithographs have preserved an authentic as well as often an artistic record of this branch of American maritime history, and a study of them gives a definite idea of the beauty, grace and service of this craft.

## "The Drawings of Watteau"

The first comprehensive survey of its sort has been made by K. T. Parker in his recently published "The Drawings of Watteau" (Batsford; London; about \$10.50).

The author estimates the total of these drawings at about 300 and says the richest public collection is in the British Museum. In commenting on the fact that Watteau left so few studies for compositions, he explains that the artist carried a world of his own in his head and that "his normal type of drawing may definitely be described as the sheet comprised either of a single study or of miscellaneous independent studies, juxtaposed but not related." The author gives consideration to the fact that Watteau was tuberculous, saying his genius was typical of the disease, "characterized by a feverish pulse-beat, a heightened sensibility, a tendency to sublimate reality into something higher and more remote."

The book contains 100 full plate reproductions.

## "American" Architecture

The contemporary concept of architecture precludes the evolution of an "American style," as the opinion of Raymond M. Hood, American architect, in a book dealing with his work, published by Whittlesey House, McGraw-Hill Book Company. Mr. Hood contends that "a style is developed by copying and repetition, both destructive to creation and maximum usefulness, which is essential to building." The constant change in technique and type is the best evidence of the vitality of architecture in this country, according to Mr. Hood, who says that a change in architecture that is merely a revival of an anterior style developed under entirely dissimilar living conditions, proves a paucity of creative ability and understanding of the true function of architecture.

This volume is one of three monographs issued by Arthur Tappan North, each dealing with the work of an outstanding American architect. Each volume is fully illustrated.

## Britain's Art Market

"A Grammar of the Arts," by Sir Charles Holmes, just published by Bell (London; 10s. 6d.), caused the London *Sunday Times* to say:

"Those who know Sir Charles Holmes' book 'The Science of Picture Making' will still recall the thrill it gave in its exposition of the ideas which painters pursue, consciously or unconsciously. In his present volume he goes further afield and surveys all the arts from drawing and engraving to sculpture, architecture, and printing. Like all true artists and poets, Sir Charles is intensely practical in noting how art affects business. We have spent millions training teachers, yet—we are losing markets to nations which somehow have equipped themselves better. The public may be to blame in having encouraged manufacturers in a willing acceptance of products, good or bad, pressed upon it by a capable salesman. But the situation is fast changing."

The reviewer quotes from the book: "The taste of the rising generation for more attractive wares than our manufacturers provide may well prove decisive in compelling industrial concerns to reconsider their attitude to designers and inventors, and help England to regain thereby her vanishing repute in other countries. The success of our independent craftsmen shows that it is not in point of talent that we fall short but in the way we use it."

## Greggs' View

A republication of "An Outline of Careers," edited by Edward L. Bernays (New York; Doubleday, Doran and Co.), permits of making an estimate of art as a career from the point of view of the late Frederick James Gregg, for several years art critic of the *New York Herald*. In his chapter in this symposium he states:

"A sharp distinction is to be drawn between the technical equipment of the artist and its use. A man might write a beautiful hand, have a thorough knowledge of grammar, have at his command a copious vocabulary—it would all profit him little if he has nothing to say."

"We have had sculptors, etchers and lithographers, familiar with all the complicated processes of their crafts, yet with no ideas, no vision, no imagination. The result is stupid monuments that deface our cities and stupid prints that only spoil good paper."

In summation, Gregg asserted that an artist must have something to say, and his equipment must be such as to help him to say it in the best possible manner.

## John Crome

R. H. Mottram, a native of Norwich and its historian, has written "John Crome of Norwich" (John Lane; London, Eng. \$2.50). He treats Crome (1768-1821) as a product of the soil and sets himself the task of describing the intimate person who was the artist. He says: "There was the living being who bore the name, who seemed to himself not the great painter and founder of the Norwich school we know, but an intimate person of certain highly individual hopes, fears and appetites, and inhibitions."

The author goes on to suggest that Crome was one of the most English of painters because he was, in a special sense of the word, provincial. Also that he was essentially inarticulate, with a permanent inability to express his full meaning even in painting.

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"The Supper in the House of Fariseo." Illustration from  
"Il Monte Sancto Di Dio," Florence, 1477.

The Fogg Art Museum has just held an exhibition of XVth century book illustrations. One of the most important of the exhibits was the copper plate engraving, "The Supper in the House of Fariseo, Venice, Chiesa della Pietà," an illustration from "Il Monte Sancto Di Dio," printed in Florence in 1477. Essentially Italian in elegance and draughtsmanship, this illustration contrasts sharply with the rude vigor of the wood cuts used by Ger-

man and Flemish printers at the same time. "Il Monte Sancto Di Dio" is one of two notable examples of XVth century books that were illustrated with copper plate engravings, printed in Florence by Nicolaus Laurenz between 1477 and 1481. The copper plate, however, was not a success for book illustrating, and these two editions remain as beautiful but very rare types.

Examples of both are in the Harvard collections.

### Beatty Incunabula to Be Sold

The famous A. Chester Beatty collection of European manuscripts and incunabula, considered one of the finest of its kind in the world, is to be sold at auction. Mr. Beatty plans to disperse his treasures in four annual releases, each to be representative of the collection as a whole. The first section will be offered at Sotheby's in London about June 7.

Some of the most important items are: Bede's Commentary on St. Luke in German; the Mostyn Gospels of the XIIth century; a leaf from the Historia Ecclesiastica by Bede, VIIIth century; an English Psalter illuminated by W. de Brailles, XIIIth century; a German Psalter of the Thuringo-Saxon school with miniatures; two Bibles of the XIIth century; two examples of St. Augustine's De Civitate Dei, XIVth century; and the Ruskin Horæ.

THE ART DIGEST will gladly try to find any work of art desired by a reader.

### The Furness Memorial

The Horace Howard Furness Memorial, with its priceless collection of Shakespearean and Elizabethan dramatic literature, has been opened in Philadelphia. Bequeathed in memory of his father by Dr. Horace Howard Furness, Jr., the collection contains about 12,000 volumes, 8,000 of which are Shakespeareana.

Included in the library are copies of each of the first four folio editions of Shakespeare, the first of which is dated 1623. There are many other quartos and folios of plays and other works contemporary with Shakespeare. The Furness Library also contains many French and German editions of Shakespeare's work.

### Islamic Bookbindings on View

A collection of rare bookbindings of Islamic origin is on exhibition at the Art Institute of Chicago, until May 20. A catalogue reproduces 26 of the most beautiful specimens.

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## Great Calendar of U. S. and Canadian Exhibitions

- Berkeley, Cal.  
**CASA DE MANANA**—May 1-15: Oils, water colors, drawings, wood carvings, Ted Linforth, Beck Young.
- Laguna Beach, Cal.  
**LAGUNA BEACH HOTEL**—May: Joseph Kleitsch Memorial Exhibition. **FERN BURFORD GALLERIES**—May: California Artists General Exhibition.
- La Jolla, Cal.  
**LA JOLLA ART ASSOCIATION**—May: Paintings and pastels, Ernst H. Pohl.
- Los Angeles, Cal.  
**LOS ANGELES MUSEUM**—May: Painters and sculptors exhibition; 1932 International Book Plates; 1932 National Miniature Painters; Mrs. Maitland, Print Collection; paintings, Boris Deutsch. **BILTMORE SALON**—To May 7: Landscapes, marines and California mission paintings, George K. Brandriff. May 9-28: Water colors of Tahiti, W. Allister Macdonald. **CHOUINARD GALLERY**—May: Paintings, Paul Sample. **DAZZELL-HATFIELD GALLERIES**—May 2-31: Paintings, water colors and prints, Millard Sheets. **EBELL SALON OF ART**—May: Illustrations and oils, Willy Pogany; etchings, Arthur Millier. **NEW STENDAHL GALLERIES**—To May 16: Sculpture, Boris Lovet-Lorski; water colors, James Bodrero. **STENDAHL AMBASSADOR GALLERIES**—To May 7: Paintings, Paul Sample and Phil Dike.
- Mills College, Cal.  
**MILLS COLLEGE ART GALLERY**—May: Water colors, Joseph Sinel. To May 8: International Print Makers Exhibition; student work from San Diego State Teachers College.
- Palos Verdes Estates, Cal.  
**COMMUNITY ARTS ASSOCIATION**—To May 15: Paintings by Southern California artists.
- Pasadena, Cal.  
**PASADENA ART INSTITUTE**—May: Pasadena Society of artists. **GRACE NICHOLSON GALLERIES**—May: Paintings, Shibata Zeshin; metal insects by Kozan; modern prints, Hirahagi Yoshida; water colors, Hsi Kung; Japanese mandarans.
- San Diego, Cal.  
**TEMPORARY ARTISTS**—May: Paintings and sculpture, group of So. California artists. **FINE ARTS GALLERY**—May: Pottery from Art Center, (N. Y.); International Photographic Salon.
- San Francisco, Cal.  
**CLIFTON PALACE OF THE LEGION OF HONOR**—To May 14: Miniatures, Yoreska. To May 29: 54th Annual exhibition of San Francisco Art Association. **M. H. DEYOUNG MEMORIAL MUSEUM**—To May 8: Currier & Ives Prints. May: American pottery; photographs, Willard Van Dyke; lithographs, Teng Kwel. **FOURVOISIER GALLERIES**—May: Paintings, drawings and etchings. **S. & G. GUMP**—To May 14: French moderns. **ART CENTER**—May 2-14: Oils, Ben Cunningham.
- Santa Barbara, Cal.  
**WALKNER MEMORIAL ART GALLERY**—May: Paintings, Dean Cornwell; Currier & Ives prints.
- Denver, Colo.  
**EVER ART MUSEUM**—May: Preston Harrison collection of French water colors (L. A. Museum); American Print Makers Exhibition.
- Hartford, Conn.  
**ADWORTH ATHENEUM**—May: Exhibit of architectural models.
- Storrs, Conn.  
**MAN'S CLUB**—May 1-15: Paintings from Summer exhibition of National Arts Club (A. F. A.).
- Washington, D. C.  
**LIBRARY OF CONGRESS**—May: Washingtoniana; lithographs, Joseph Pennell; recent German, American and French etchings. **UNITED STATES NATIONAL MUSEUM** (Smithsonian Institution)—To May 22: Etchings, Elizabeth Steiner. **CORCORAN GALLERY OF ART**—To May 23: Paintings, Edward Bruce. **PHILLIPS MEMORIAL GALLERY**—May: Retrospective group exhibition. **SEARS ROEBUCK & CO. ART GALLERIES**—May: Loan exhibition of Rembrandt etchings; water colors, Wolcott Taggart; cartoons, Ket Zaal; paintings, Arch Lee Gaul, Margarita Hausman; loan exhibit of Chinese and Tibetan art.
- Wilmington, Del.  
**SOCIETY OF FINE ARTS**—To May 17: Permanent collection of Howard Pyle paintings and pen and ink drawings.
- Honolulu, Hawaii  
**HONOLULU ACADEMY OF ARTS**—May 3-15: Art work of Honolulu schools. May: International contemporary prints.
- Chicago, Ill.  
**INSTITUTE OF CHICAGO**—To May 15: 1st International Exhibition of etchings and engraving. **ARTS CLUB**—To May 7: Annual exhibit by professional members. **ARTHUR ACKERMANN & SON**—May: Color prints, from XVIII to XXth centuries. **CARSON PIRIE FOTT & CO.**—May: Paintings by well known American artists; mezzotints and Old English aquatints. **CHICAGO GALLERIES ASSOCIATION**—May: All Members Show. **CHESTER H. JOHNSON GALLERIES**—May: Paintings, modern masters. **PALETTE & CHISEL CLUB**—May 2-31: 3rd Annual exhibition of etchings; 38th annual exhibition of oils and sculpture. **STUDIO GALLERY INCREASE ROBINSON**—May: Water colors, Edgar Britton, Richard M. Crisler, Elise Donaldson; drawings, Raymond Jonson.
- Springfield, Ill.  
**SPRINGFIELD ART ASSOCIATION**—May: Modern American painters.
- Indianapolis, Ind.  
**JOHN HERRON ART INSTITUTE**—May: Paintings, James Chapin; water colors, Pierre Brisaud; "Fifty Prints of the Year."
- Des Moines, Ia.  
**ASSOCIATION OF FINE ARTS**—To May 15: Self Portraits of Iowa artists.
- Davenport, Ia.  
**MUNICIPAL ART GALLERY**—May 5-June 1: Paintings from Winter Exhibition of National Academy of Design, 1931 (A. F. A.).
- Lawrence, Kans.  
**UNIVERSITY OF KANSAS**—May: Water color paintings, Karl Matern.
- Louisville, Ky.  
**J. B. SPEED MEMORIAL MUSEUM**—May: Water colors, Alice R. Huger Smith; portraits, Margaret Fitzhugh Browne.
- New Orleans, La.  
**ISAAC DELGADO MUSEUM OF ART**—May 8-31: 9th "A" Circuit Exhibition (Southern States Art League). **ARTS & CRAFTS CLUB**—May 7-20: Blanche S. Benjamin prize competition.
- Portland, Me.  
**L. D. M. SWEAT MEMORIAL ART MUSEUM**—To May 15: Annual Photographic Salon.
- Baltimore, Md.  
**MUSEUM OF ART**—May 1-15: Paintings, Anne Chandlee.
- Andover, Mass.  
**ADDISON GALLERY OF AMERICAN ART**—To May 21: Industries in painting (A. F. A.); exhibition of decorative arts.
- Boston, Mass.  
**MUSEUM OF FINE ARTS**—May: Exposition of Indian Tribal Arts; Daumier lithographs; prints by Goya; paintings, Shohaku. **CASSON GALLERIES**—May 9-21: Paintings, Harry Hoffman. **DOLL & RICHARDS**—May 2-14: Garden sculpture, Mary Ogden Abbott. **GOODMAN-WALKER GALLERIES**—To May 14: Miscellaneous works of art. **GOODSPEEDS BOOK SHOP**—May 2-28: Water colors and drawings, McEay, Cameron, Bone, Rushbury and Flint; drypoints, Will Dyson. **GRACE HORNES GALLERY**—May: Miscellaneous paintings and watercolors. **STUDIO WORKSHOP**—To May 7: Students of the workshop exhibit.
- Cambridge, Mass.  
**FOGG ART MUSEUM**—To May 31: Prints and drawings of XVIIIth and XVIIIth centuries; prints by Degas and other French draughtsmen of XIXth century.
- Hingham Center, Mass.  
**PRINT CORNER**—May: "A Horse Show in Prints."
- Northampton, Mass.  
**SMITH COLLEGE MUSEUM OF ART**—May 9-31: International Exhibition (J. B. Neumann, N. Y.).
- Wellesley, Mass.  
**FAIRSWORTH MUSEUM**—To May 21: Work of Artists in Wellesley and vicinity. **PANCOAST GALLERY**—May: Prints, Rosen, Littlefield and Bates, group show.
- Worcester, Mass.  
**ART MUSEUM**—To May 15th: 4th International Print Exhibition.
- Detroit, Mich.  
**INSTITUTE OF ARTS**—May 8-31: Michigan Exhibit of Pictorial Photography. **COLONY CLUB GALLERY**—To May 8: Old and contemporary Chinese painting. **GORDON GALLERIES**—May 2-14: Water colors, Helen Elizabeth Keep.
- Flint, Mich.  
**INSTITUTE OF ARTS**—May 1-20: Work by Negro artists.
- Grand Rapids, Mich.  
**GRAND RAPIDS ART GALLERY**—May: Work of artists and amateurs of Grand Rapids and vicinity; prints, H. Luthmann; sculpture.
- Muskegon, Mich.  
**HACKLEY GALLERY OF FINE ARTS**—May: Work of the Gallery Evening Class.
- Minneapolis, Minn.  
**INSTITUTE OF ARTS**—May: Paintings, Eric Mose; contemporary prints; Japanese brocade priest robes; Chinese jades and Persian pottery.
- Kansas City, Mo.  
**ART INSTITUTE**—May 1-26: Kansas City Society of Artists.
- St. Louis, Mo.  
**CITY MUSEUM**—May 1-14: "American Life in Retrospect." Currier & Ives prints (A. F. A.). **NEWHOUSE GALLERIES**—To May 14: Sculpture, Sheila Burlingame; drawings and cartoons, Daniel Fitzpatrick. **ST. LOUIS ARTISTS GUILD**—To May 25: 19th Annual Exhibition of St. Louis artists.
- Manchester, N. H.  
**CURRIER GALLERY OF ARTS**—May: International Exhibition (Marie Sterner Gallery); portraits, Orlando Roulard.
- Newark, N. J.  
**NEWARK MUSEUM**—May: Modern American paintings and sculpture; Jaehne Loan collection of Japanese art; Jaehne Loan Collection of Chinese art.
- Santa Fe, N. M.  
**STATE MUSEUM**—May 1-30: Water colors, Josef Bakos; paintings, M. Jenette Willis, Brooks Willis; tapestries, Mrs. J. E. Cowan.
- Brooklyn, N. Y.  
**BROOKLYN MUSEUM**—To May 15: Sculpture, Carl Milles; Scandinavian American exhibition. **GRANT STUDIOS**—May: Decorative arts and modern paintings.
- Buffalo, N. Y.  
**ALBRIGHT ART GALLERY**—To May 29: 26th Annual Exhibition of American painting. **CARL EREDEMEIER GALLERY**—May 9-21: Paintings, Arthur Kowalski.
- Elmira, N. Y.  
**ARNOT ART GALLERY**—May: Travelling Water Color Exhibit (Cleveland Artists.).
- New York, N. Y.  
**METROPOLITAN MUSEUM OF ART**—(Fifth Ave. & 82nd St.)—May: Exhibition of Costumes, 1750-1850; etching in the Netherlands, XVIIIth and XVIIIth centuries portraits of George Washington; recent accessions in Egyptian department. **ACKERMANN & SON** (50 East 57th St.)—May 1-31: English XVIIIth century portraits. **AMERICAN ART GALLERIES** (30 East 57th St.)—To May 14: Salons of America. **AN AMERICAN GROUP** (Barbizon-Plaza Hotel)—May 2-28: Exhibition by members. **AN AMERICAN PLACE** (509 Madison Ave.)—To May 9: New photographs, Paul Strand; decorative paintings on glass, Rebecca Strand. **AMERICAN FOLK ART GALLERY** (113 West 13th St.)—Permanent: Paintings in water color, oil and pastel on velvet and glass. **A. W. A. CLUBHOUSE** (353 West 57th St.)—To May 30: Decorations in all mediums. **ARDEN GALLERY** (460 Park Ave.)—To May 30: Paintings of gardens and flowers, George Stonehill. **ARGENT GALLERIES** (42 West 57th St.)—May 1-31: Annual Spring show by members of National Association of Women Painters and Sculptors. May 1-15: Children's Portraits, Mary Young. **ART CENTER** (65 East 56th St.)—To May 14: 11th Annual exhibition of advertising art. **AVERELL HOUSE** (142 East 53rd St.)—May: Garden sculpture. **BABCOCK GALLERIES** (5 East 57th St.)—May: Paintings, water colors and etchings by American artists. To May 7: Water colors of Mexico, John K. Woodruff. **BALAC GALLERIES** (102 East 57th St.)—May 3-28: Paintings, Elliot Orr and Yun Gee. **JOHN BECKER GALLERY** (520 Madison Ave.)—To May 10: Water colors and gouaches, Carlos Merida. **BELMONT GALLERIES** (574 Madison Ave.)—Permanent: Old Masters. **BROWNELL-LAMBERTSON GALLERIES** (106 East 57th St.)—May: Decorative appointments. **HOTEL BREVFOOT** (Fifth Ave. & 8th St.)—May: "History of Washington Square" in pictures. **BRUMMER GALLERY** (55 East 57th St.)—May: Old Masters. **D. B. BUTLER CO.** (116 East 57th St.)—May: Mezzotints. **FRANS BUFFA & SON** (58 West 57th St.)—May: Paintings, Wm. H. Singer, Jr. Jacob Doosywaard and Walter Griffin. **CAZ-DELBO GALLERIES** (561 Madison Ave.)—May 1-15: French caricatures from Daumier to present. **CHESHIRE GALLERY** (Chrysler Bldg.)—To May 15: Bronzes, June Harrah; pastel portraits, Edmond Pizzella. **CRONIN & LOWYDES GALLERY** (681 Fifth Ave.)—To May 14: Paintings, Mrs. Stephen S. Wise; Nudes by modern masters. **RALPH M. CHAIT** (600 Madison Ave.)—May: Early Chinese porcelains. **CALO ART GALLERIES** (128 West 49th St.)—May: Paintings by American and foreign artists. **DELPHIC STUDIOS** (9 East 57th St.)—To May 8: Exhibition of American prints; miniature modernesques, Harry Knox Smith. **DE MOTTE GALLERIES** (25 East 78th St.)—Permanent: Romanesque Gothic classical works of art and modern paintings. **DOWNTOWN GALLERY** (113 West 13th St.)—To May 15: Paintings of New England, Marsden Hartley. **DUDENSGALLERIES** (5 East 57th St.)—To May 9: Recent paintings, Arnold Wiltz. **DURAND-RUEL** (12 East 57th St.)—May: Selected French paintings. **EHRRICH GALLERIES** (36 East 57th St.)—May 1-31: Paintings, Old



Masters; garden furniture and accessories. **FERRUGIL GALLERIES** (63 East 57th St.)—May 1-15: Paintings, A. E. Stallknecht; water colors and drawings, A. E. Cedarquist; garden sculpture. **FIFTEEN GALLERY** (37 West 57th St.)—May: Paintings by members. **GALLERY 144 WEST 134 STREET**—To May 13: Paintings, Esman; group exhibition, oils and water colors. **PASCAL M. GATTERDAM** (145 West 57th St.)—To May 15: Paintings, Robert Brackman, Wayman Adams, Bruce Crane, Walter Palmer. **G. R. D. STUDIO** (58 West 55th St.)—May 2-14: Fifth New Group. **GRAND CENTRAL GALLERIES** (15 Vanderbilt Ave.)—May 3-7: Rome Prize competition designs of painting and sculpture. May 3-14: Recent paintings of the sea, Coulton Waugh. **HARLOW McDONALD & CO.** (667 Fifth Ave.)—May: Water colors of English gardens, Beatrice Parsons. **GALLERY OF P. JACKSON HIGGS** (32 East 57th St.)—May: Old Masters. **INTERNATIONAL GALLERIES** (9 East 57th St.)—May: Group show of Five. **EDOUARD JONAS GALLERIES** (9 East 56th St.)—Permanent: French XVIIIth century furniture, paintings and works of art. **FREDERICK KEPPEL & CO.** (18 East 57th St.)—May: Water colors and drawings. **KLEINBERGER GALLERIES** (15 East 54th St.)—May: Old Masters. **KLEEMANN-THORMAN GALLERIES** (575 Madison Ave.)—May: Etchings, M. KNOEDLER & CO. (14 East 57th St.)—May 2-14: Portrait drawings, Albert Sterner. **KRAUSHAAR GALLERY** (680 Fifth Ave.)—To May 14: Paintings, Nan Watson. **J. LEGER & SON** (695 Fifth Ave.)—May: English portraits and landscapes, XIXth century. **LEGGETT STUDIO GALLERY** (Waldorf-Astoria Hotel)—May: Water colors, Henry E. Simmons and Henry Leggett; original drawings, Nijinsky. **LELAN GALLERY** (50 East 52nd St.)—May: Decorative paintings. **JOHN LEVY GALLERY** (1 East 57th St.)—To May 7: Portraits, Leopold Seyffert. **JULIEN LEVY GALLERIES** (602 Madison Ave.)—May 2-June 11: Photographs of New York by New York photographers. **MACBETH GALLERY** (15 East 57th St.)—May 2-14: "Paintings by the younger group." **PIERRE MATISSE** (51 East

57th St.)—May: Selected French modern painters and sculptors. **METROPOLITAN GALLERIES** (730 Fifth Ave.)—May: Old Masters. **MIDTOWN GALLERIES** (550 Fifth Ave.)—May 3-17: Sculpture, Bernice West; water colors, Robert Stewart. **MILCH GALLERIES** (108 West 57th St.)—May: Contemporary American painters and sculptors. **MORTON GALLERIES** (127 East 57th St.)—To May 7: Water colors, Louis Elshelemius; recent oils, Cordray Simmons. **MUHLEBERG BRANCH LIBRARY** (203 West 23rd St.)—To May 19: Paintings, Diana Geleman. (Painters & Sculptors Guild). **MUSEUM OF MODERN ART** (11 West 53rd St.)—May 3-Aug. 1: Mural paintings by American artists; photo-murals by American photographers. **NATIONAL ARTS CLUB** (15 Gramercy Park)—May 5-Oct. 1: Members' exhibition of small paintings. **NEW ART CIRCLE** (9 East 57th St.)—May 2-14: Paintings, Gerrit Houdius. **NEWHOUSE GALLERIES** (578 Madison Ave.)—To May 10: Paintings and graphics, Zoltan Sepeshy. **ARTHUR U. NEWTON GALLERIES** (4 East 56th St.)—May: English portraits and landscapes. **NEW YORK WATER COLOR CLUB** (215 West 57th St.)—To May 9: 43rd Annual Exhibition. **PAINTEES & SCULPTORS GALLERY** (22 East 11th St.)—May: Paintings and lithographs, I. Iver Rose. **PEN AND BRUSH CLUB** (16 East 10th St.)—To May 23: Paintings by members. **THE POTTERS SHOP** (20 East 69th St.)—To May 15: 15th Annual exhibition of Greenwich House pottery. **PUBLIC LIBRARY** (42nd St. & Fifth Ave.)—May: Chiaroscuro prints through four centuries; recent print additions. **REINHARDT GALLERIES** (730 Fifth Ave.)—May: Old Masters and contemporary French and American paintings. **ROERICH MUSEUM** (310 Riverside Drive)—May 1-17: Contemporary German art. **JACQUES SELIGMANN & CO.** (3 East 51st St.)—Permanent: Paintings, sculpture and tapestries. **SCHULTHEIS GALLERIES** (142 Fulton St.)—May: Paintings by American and foreign artists. **SCHWARTZ GALLERIES** (507 Madison Ave.)—To May 14: Drawings, etchings and drypoints, Edmund Blampied. **E. & A. SILBERMAN** (133 East 57th St.)—May: Old Masters

and objets d'art. **S. P. R. GALLERIES** (East 49th St.)—To May 21: Decorative paintings. **La Vicomtesse de Vaulchier. MA SERNER GALLERY** (9 East 57th St.)—May: Paintings by 10 Americans. **THE GALLERY** (773 Madison Ave.)—To May: Paintings and water colors by present-day American artists. **VALENTINE GALLERY** (68 57th St.)—May: Selected paintings. **DIEMEN GALLERIES** (21 East 57th St.)—Permanent: Old Masters. **E. WEYHE** (Lexington Ave.)—May 2-14: Mexican Group Art. **WHITNEY MUSEUM OF AMERICAN ART** (10 West 8th St.)—May: Collection American paintings. **WILDENSTEIN GALLERIES** (847 Fifth Ave.)—May: Old and modern paintings; works of art. **HOWARD YOUNG GALLERIES** (634 Fifth Ave.)—May: XVIIIth century English portraits.

Staten Island, N. Y.  
**INSTITUTE OF ARTS & SCIENCES**—To May: Paintings, Wm. H. Lawrence.

Akron, O.  
**AKRON ART INSTITUTE**—May 1-28: Paintings, Akron artists.

Cincinnati, O.  
**ART MUSEUM**—To May 29: 39th Annual exhibition of American art. May 7-June 5: International Exhibition of Lithography & Wood Engraving sponsored by Art Institute Chicago.

Cleveland, O.  
**MUSEUM OF ART**—To June 5: 14th Exhibition of work by Cleveland Artists and Crafts.

Delaware, O.  
**OHIO WESLEYAN UNIVERSITY**—May 3-6: Contemporary American Oil Paintings (F. A.).

Toledo, O.  
**MUSEUM OF ART**—May 1-29: International water color exhibit. (Chicago Art Institute).

Norman, Okla.  
**UNIVERSITY OF OKLAHOMA**—May 1-15: Art, John Frank.

Portland, Ore.  
**PORTLAND ART ASSOCIATION**—May: 23rd annual exhibit of students of the Art Association School.

Philadelphia, Pa.  
**PENNSYLVANIA MUSEUM OF ART** (Fairmount)—May: Museum's collection of paintings. (St. Branch)—May 4-26: Contemporary American industrial art (A. F. A.). **PRINT CLUB**—May: 6th Annual Exhibition of American Block Prints. **PLASTIC CLUB**—To May 35th Annual exhibition of oils and sculpture. **HOLLAND FINE ART GALLERY**—May: Paintings by modern Dutch artists. **PHILADELPHIA SKETCH CLUB**—May 2-14: 68th Annual exhibition of oil sketches, Philadelphia artists. **WARWICK GALLERIES**—May 9-21: Paintings, Horace Paul.

Pittsburgh, Pa.  
**CARNEGIE INSTITUTE**—To May 11: 5th annual exhibition of Arts and Crafts under auspices of "Scholastic Magazine." To May: English sporting paintings; exhibition of American painting.

Scranton, Pa.  
**EVERHART MUSEUM**—May 1-26: Contemporary oil paintings—Chicago Painters (A. F. A.).

Providence, R. I.  
**RHODE ISLAND SCHOOL OF DESIGN**—Contemporary Italian paintings.

Austin, Tex.  
**ELIZABET NEY MUSEUM**—May 1-15: Drawings and water colors, E. M. Schiwitz.

El Paso, Tex.  
**WOMAN'S CLUB**—May 10-June 1: Mexican (A. F. A.).

Fort Worth, Tex.  
**MUSEUM OF ART**—To May 19: Selected paintings by Texas artists.

San Antonio, Tex.  
**ART GROVE GALLERY**—May: Paintings, D. Pohl.

Seattle, Wash.  
**HENRY ART GALLERY**—To May 14: Hungarian Exhibition (College Art Association). **HARRY HARTMAN'S GALLERY**—May: New prints, Andre Smith, Thomas Nelson Meisner and J. J. Lankes.

Appleton, Wis.  
**LAWRENCE COLLEGE**—May 4-26: Drawings and lithographs (A. F. A.).

Oshkosh, Wis.  
**OSHKOSH MUSEUM**—May: Oils, Anthony T.

### A Conference of Museums

The American Association of Museums casts that its annual meeting in Cambridge, Mass., May 12, 13 and 14 will be one of the comprehensive in its history. The convention will be divided into seven sections with speakers who will address 22 special sessions. At the general sessions 20 will speak.

## THE THREE REASONS!

**L**OCATION—At the heart of the West Side with express subway, Fifth Avenue Buses & Surface Cars at the door.

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# A Review of the Field in Art Education

## Hard Work Needed

Hard work and hard study are necessary to the modern art student, according to Cyril Kay-Scott, director of the Santa Fe Art School and the Denver Museum, writing in the *Rocky Mountain News*. Mr. Kay-Scott, who in the past has said sharp things about the academic painter who slavishly copies nature, now takes severely to task the modernists who are "too indolent and self satisfied to learn their jobs." Points which art students might do well to consider are brought out:

"The trouble with our art students and our painters is that they won't learn what painting is—what it can do and what it can't. They won't pay the price. Hard study and hard work are not the fashion today. They want to arrive by short-cut methods. This is the great reason why we see put forward so many trifles stolen from Parisian modernists. It's a cheap way of getting attention without much effort. . . . Mere cleverness and natural aptitude never in this world made a great painter.

"That Renoir, who in 1867 had attracted the attention of the world, should in 1884 stop his work for four whole years to study drawing and then, with this advance in the precision of draughtsmanship, go on to last-impersonal fame is a lesson which should fill our half-baked young painters with shame.

"One of the great reasons contemporary art has attracted justified abuse is that a lot of changes-on who don't know straight up have cluttered its exhibitions with childish and amateurish trash. A passable Post-Impressionist picture requires more knowledge than any academic canvas ever painted. It's a bigger and far more subtle problem.

"Right here comes in the question of the state of American art for the future. Our students and young painters want to run before they can walk. They are like a beginning medical student who isn't interested in anatomy, chemistry and physiology but who insists on being allowed to do bronchoscopies and prostatectomies his first day in school. An untrained surgeon kills people.

An untrained painter doesn't, but he can make sensitive ones pretty sick.

"You often hear of great painters who never went to art school. While lecturing in New York several years ago I became rather sarcastic about 'artists' who have never studied. One of my critics named a prominent man as a glorious example. I went to see him. He said:

"Don't talk to me about study. I've done nothing else for 30 years. What I regret is that I spent 15 years figuring out alone things that any good teacher could have pounded into my head in two years. I was a pig-headed young fool, that's all. I advise every beginner to get the best instruction he can and plenty of it."

"In the first place, learn the mechanics of your job. Don't worry about producing pictures. Do exercises. Until you can make your eye and hand perfect servants of your soul you are an amateur. Until you can draw the figure as it is you have no right to try to change it as it should be. There are no accidents in art. Every step must not only be felt but willed.

"Then get a broad background. Don't start with your contemporaries. Go clear back to a first-hand acquaintance with the earliest art. Study the great men of Gothic and Renaissance painting. Take up a careful examination of the best work of the last one hundred years. Above all, don't begin with 'modernism.' After you have worked for years and found your own individual style and idiom, it is then interesting and valuable to check up your work by comparing it with that of others.

"Don't worry about originality or novelty. Learn the great universal language of art and then be yourself. No one who set out to paint a 'modern' picture ever painted a good modern picture. Paint what is within you, not what is within someone else.

"Keep always in mind that the next renaissance of art will be led by those who learn profounder principles of organization than mark the contemporary work of Paris, Germany, Mexico or America."

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### Craven's Crusade

"When American artists come out of their studio huddle and really live the life of their time and country, they will begin to paint something else besides tulips and tablecloths." This above thought, according to Arthur Millier of the *Los Angeles Times*, is typical of the ideas which Thomas Craven, author of "Men of Art," has already driven home to forty audiences on a nation-wide lecture tour, which has just included Los Angeles, Pasadena, San Diego, Santa Barbara, San Francisco and other Pacific Coast cities.

"Craven is an art evangelist," continues Mr. Millier, "whose self-stated aims are to awaken the American artist to his task of living and interpreting American life and to convince the people of the need of such art. The man who first sprang into the limelight with an article in the *American Mercury* entitled 'Have Painters Brains?'—in which he concluded most of them had not—told his audience that everywhere he goes in America he sees the same paintings.

"Whistler, and all that he stood for, is responsible, according to Mr. Craven, and he dubbed Whistler 'a snob who repudiated the American breeding and experience that made him.' Whistler set the pattern by which art students are encouraged to desert America for the left bank of the Seine at the very time of their lives when they should be living American life.

"Artists should not be queer people at whom the average man looks askance. They were not that way in the Italian Renaissance," he said.

"Craven, who delivers his polemics with an unbroken smile, was born in Salina, Kan., in 1889, and was early fired with ambition to be a poet. In New York he, Stanton MacDonald Wright, noted painter who now lives in Santa Monica, and Thomas Benton, now a famous mural painter, all starved and worked together. In ten years of poetizing Craven made \$10. His real career started when he wrote art criticism for the *Dial*.

### School of Design Exhibition

The New York School of Design is holding an exhibition of student work at its quarters, 625 Madison Ave., until May 6.

### Teachers at Fault

The manufacturer, the merchant and the advertiser has done more to improve standards of art in recent years than have the teachers in art, declared Dr. Herbert B. Bruner, director of the bureau of curriculum research at Teachers College, Columbia University, in recent address at the convention of the Eastern Arts Association.

"In spite of the continued and constant warnings of some leaders in art education, large percent of the present practices consist of something little better than exact and colorless imitation, where no imagination is expected of the pupils and little choice of material is permitted," he said.

Emphasis in art teaching is placed upon training in skill and upon control of the tools of art, with only a vague concept of what creative art is, Dr. Bruner insisted: "The keen competition and the tremendous award inherent in the economic conditions of the machine age have drawn from the coffers of business literally millions of dollars which have aided in the raising of appreciation standards. Business is learning the lesson that beauty and utility are harmonious bedfellows . . . The depression, with its resulting demands for curtailment of activities in the arts, will be a blessing in disguise if it forces the mass of art teachers to a realization of the fact that the arts, in order to fulfill their mission and to find a permanent place in the schools, must capitalize upon the tremendous opportunities presented by the machine age, must abandon their places as isolated subjects and must become an integral part of all school activities.

"A culture, to have virility, must be deeply rooted in the civilization of its own time. The new curriculum must, for national and world as well as individual reasons, take upon itself the obligation of capitalizing upon the culture which the present civilization presents in such a wealth of ways."

### Will Teach at Chappell School

Gladys Caldwell, New York artist, will conduct a class in stone carving at the Chappell School in Denver this Summer. At present Miss Caldwell is working on a carving of the cheeta captured by Martin Johnson, at the New York Zoo.

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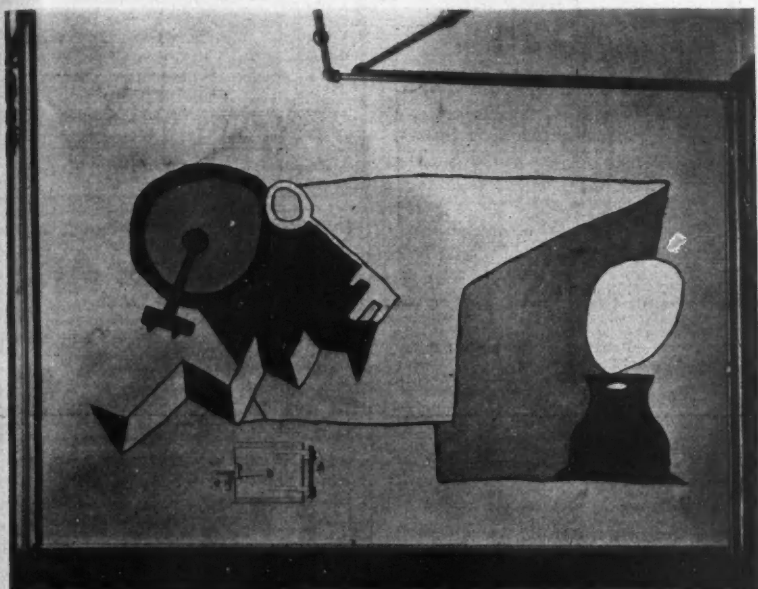
FIGURE LANDSCAPE COMPOSITION

A Modern Art School



## A Review of the Field in Art Education

### Design Students at Wells Decorate a Room



*Decoration for Wells College Smoking Room by Design Students.*

A set of mural paintings in the smoking room of Wells College has recently been completed by the design students under the direction of John D. Graham, one of the teachers in the Department of Fine Arts. An attempt has been made to decorate all available space, keeping in mind the partially underground

location, the obtrusive heating fixtures and the informal character of the room. Flat colors in primary tones, expressive lines, and freely ordered compositions make up the various panels. The setting for the murals is completed by painted furniture and neutral draperies.

### Good Taste Not Intuitive

Very few people are born with instinctive and intuitive good taste, according to Grace Cornell, instructor in art at the Metropolitan Museum, in her third lecture under the auspices of the Fashion Group. "Most people think they have good taste naturally," said Miss Cornell, "and are very much hurt and put out when their selections are criticized. Good taste is only acquired through training and experience and a constant contact with

better things, which pulls us away from ordinary surroundings and fashions our taste along more careful lines."

Most art training fails to develop good taste because it does not deal with the essential facts of art, she said, and business training tends to neutralize taste. Because it is an intangible quality, the basic difficulty in good taste is lack of understanding of the guiding principles of simplicity, variety and proportion.

## MICHEL JACOBS'

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On account of the financial conditions at the present time, MICHEL JACOBS will not conduct a class abroad this year, but will continue to teach during the entire summer at the New York School.

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## Grand Central Awards

More than 500 canvases were shown at the eight annual exhibition of the Grand Central School of Art at the Grand Central Galleries in April. The exhibition was divided into two parts—fine and applied arts.

The jury of awards was composed of instructors in the Grand Central School: Edmund Greacen, Arthur Woelfe, George Oberteuffer, Frank Hazell, Anna L. Hilton, Don Wier, Bess Neely, Grant Reynard, Charles deFeo, Harley Ennis Stivers, George Lober, Marjorie Holmes, J. Scott Williams and Frank Schwarz. The more important awards are as follows:

**Medals in Life Drawings and Painting**—To Martha Herpat, Josephine Herrmanns, Peter Canale, Frances Cornish. Honorable mentions to Lauretta Andrews, Marjorie Kieselbach, E. Murphy, Harry Rossell, W. F. Williams, Grace Du Pre, Gordon Irving, Constance Mitchell, John B. Stewart and A. McNaughton.

**Medals in Portrait and Figure Painting**—To Clark Stevenson, Mollie Guion, S. B. Valerio, Gerald Bystrom, Katherine Johnson, Evelyn Wrathall, May Steadman. Honorable mentions to Marie Bannigan, Elizabeth Ferguson, Fannie Eanes, Bernard Green, Edna Spurgeon, Inez Seibert, Rebecca Gifford, Katharine Townsend and Ed Casey.

**Medal for Advertising Illustration**—To Constance Mitchell.

**Medal for Interior Decoration**—To Nancy Hull.

**Medal for Costume Design**—To Hazel Block.

**Medal for Advanced General Design**—To Naomi Watts.

**Medal for Elementary General Design**—To Roger Selchow.

**Medal for First-Year Sculpture**—To Susan Scheel.

**Medals for Advanced Sculpture**—To Eaton Davis (figure), Josephine Sands (composition) and Frances Mallory (relief).

**Medals for Illustration**—To Creig Flessel, George Cook, Dorothy Deyrup, Harry Rossell and Tom Harter.

### No Abstractions, Much Color

Still life compositions dominate the annual exhibition by members of the Alumnae Association of the Philadelphia School of Design for Women, according to Dorothy Grafty of the *Public Ledger*. "Abstractions or semi-abstractions are conspicuously absent," Miss Grafty wrote. "Some of the still-lives are forceful in pigmentation, and brisk in brush work. Some cling to tonal color studies, playing with soft lavenders, pinks, pearl grays or whites and soft touches of yellow or gold. Others blaze forth in brilliant contrasts."

### What One Year Can Do

At the Art Center, New York, the pupils in the Florence Wilde Studio of Illustration held a brief exhibition of their work. Mrs. Wilde, who was connected with the Pratt Institute for fifteen years, founded her school on the contention that students could be prepared for a professional career with a single one-year course. According to the *New York Times*, the general calibre of the work shown "indicates that much can be accomplished within the time limit set."

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## Art for People

Painting for utility's sake instead of as an "artistic duty" is urged by Ernest L. Heitkamp in the Chicago *Examiner*. Stating that there is something wrong with the art of painting, Heitkamp discussed the fact that scores of thousands of painters are turned out of art schools each year, that millions upon millions of homes have wall space which might be graced and improved by painting, and that thousands of artists ignore the buying public and paint only to satisfy themselves as an "artistic duty."

"Much of the great painting which has come down to us as masterpieces was done for a very definite utilitarian purpose—the decoration of churches. A great part of the rest was done for a similar purpose of utility—the decoration of homes," Heitkamp said.

"While these church paintings, because many of them are still in their original settings, most aptly prove the point I am trying to make, yet it is possible to see that utility was constantly in the minds of the painters of other than church art—of the painters of portraits, and later of the painters of landscapes and of figure and genre paintings.

"How perfectly these latter paintings fitted into the home of the period in which they were done can be seen when such a home is reconstructed in a museum or a present-day house. They are not incongruous spots on the walls, but indispensable elements in the balance, color and tone of the rooms—indispensable, I say, because take them out of the rooms for which they were intended and the walls and surroundings seem bereft of all beauty, warmth and character.

"Utility always can be combined with beauty—by the greatest artists. It is simply the measure of the artist. Gothic architecture, the most beautiful creation of an art which is pre-eminent in its demand that it be useful, grew out of a physical need. This ability to combine beauty and utility, to wed everyday life and the yearnings of the spirit, is the measure of an artist's greatness. And our present day artists will remain a race apart until they compose their pride in all humility and place their art at the humble service of their public."

### Three Philadelphians Win

In the annual textile design competition held in New York by the Art Alliance of America, the Philadelphia School of Design for Women had the distinction of having 39 of 52 designs submitted by its students hung in the exhibition. Three students of the school won prizes, Emma Buckman, Nancy Tuttle and Marjorie Turnbull.

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 122 East 42nd St., New York.

The members of the Artists' Material Association met at dinner at the Shoreham Restaurant in the Chanin Building on April 19. After an excellent dinner had put the forty members present in a pleasant mood several questions were discussed, one of the most important being whether the association should extend its activities beyond the New York metropolitan district. After weighing the matter, it was felt that the acceptance of out-of-town members would be of mutual benefit to all those interested in art and its supply sources throughout the country, and a motion to that effect was carried. It is hoped that dealers in distant cities will lend their support to this admirable work. The Bader Company, of St. Louis, has already signified its desire to become a member.

The association was very pleased to welcome Mr. J. E. Alexander of Favor, Ruhl & Co., back to activity after an illness of several months.

It has been decided that the May and June meetings will also be dinner meetings, and held likewise at the Shoreham Restaurant. An invitation will be extended to those non-members who are actively interested in the art supply business to attend the next dinner-meeting in order that they may know of the aims and purposes of association activities.

The American Pencil Company announced that it will entertain New York retail dealers at dinner about May 1st to introduce a new merchandising plan which will go into effect shortly.

One of the guest speakers at the last meeting struck an interesting note when he pleaded for an educational plan to make art a recreation for persons of all ages. He stressed the fact that education in art has taken tremendous strides during the past decade, but that, even so, this progress is only a step in comparison with the possibilities which lie ahead. Instead of recreations wherein people are only spectators, it was suggested that painting, sculpture, modeling and craft work would provide new outlets for the talent and energy latent in every human being. All activities of this kind would be productive of articles of real worth and would create an appreciation of art in general. This educational work is being fostered at present by art classes in the schools, from the kindergartens through the grade and high schools and colleges, and through parent classes in many of the schools. In these classes many grown-ups are found making lovely pottery and other art objects to enhance the beauty of their homes, and this activity is only one of the many in which interest in art is furthered.

Dealers who are interested in the activities, aims and purposes of the association can secure all information by writing to the secretary.

**Annual Convention of A. F. A.**

The 23rd annual convention of the American Federation of Arts will be held May 9, 10 and 11, at the Mayflower Hotel, Washington. The general subject this year will be "The Place of Art in American Life."

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# AMERICAN ARTISTS PROFESSIONAL LEAGUE

A nationwide organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists. Regional Chapters throughout the United States.

National Chairman: F. BALLARD WILLIAMS .....27 West 67th Street, New York City  
National Secretary and Editor: WILFORD S. CONROW.....154 West 57th Street, New York City  
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## THE LEAGUE AND THE FEDERAL GOVERNMENT

The activities of the American Artists Professional League in legislative work since last Fall have been directed to secure copyright legislation; to require that official portraits paid for with taxpayers money be painted by American artists; to prevent the placing of a tax on art work, and to seek a tariff on foreign art.

The Chairman of the League's National Legislative Committee, Albert T. Reid, has had several conferences with the framers of the copyright legislation and has made two appearances before the Patents Committee of the House. It is hoped the agreed bill will soon be up for a vote. The vote in the previous Congress is ample indication that the present bill will speedily pass the House, in which event it is hoped it will likewise pass the Senate.

The League is giving its support to House resolution No. 10,743, "To require the purchase of domestic supplies for public use and the use of domestic materials in public buildings and works."

Mr. Reid has been assured by members of the Committee which reported the bill for passage that it will cover the matter of official portraits secured under appropriations of Congress.

A sales tax on the work of our artists would have been a serious hardship, particularly under present conditions. At one time it was feared that such a tax would be imposed.

The League is now assured that the work of our artists will not be taxed.

In connection with its legislative work Mr. Reid's committee is undertaking the publicity for the League, setting before the country the manner in which its public officials are made use of to exploit often mediocre foreign artists, and also to acquaint the American public with American art. The Committee hopes it will be able to enlist the backing of some of our wealthy people in carrying out this program. Such backing would greatly stimulate art in the country at large and render a conspicuous service to the American artist.

## A REGIONAL CHAPTER FORMING IN PARIS

Through the initiative of Mr. E. Bruce Douglas, American sculptor, care of E. Boyd Neel, 21 rue Daunou, Paris, France, a Chapter of the American Artists Professional League is being organized. All American citizens temporarily resident in France who are artists working in any field whatsoever of the visual arts, or critical writers on art, or members of the staff of art organizations, or who are friends of American art, are eligible in this Chapter. Information and enrollment blanks may be had on application to Mr. Douglas. The National Executive Committee and its National Regional Chapters Committee take this opportunity to express their gratification for this suggestion from our compatriot in Paris, and to assure all who shall join the Paris Chapter of our hearty co-operation.

## STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF

## The Art Digest

Published semi-monthly, October to June; monthly, June, July, August, September, at New York, N. Y., for April 1, 1932.

State of New York, County of New York, ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Peyton Boswell, who, having been duly sworn according to law, deposes and says that he is the editor of The Art Digest and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher, The Art Digest, Inc., 116 E. 59th St., New York, N. Y.; Editor, Peyton Boswell, 116 E. 59th St., New York, N. Y.; Managing Editor, none; Business Manager, Joseph Luyber, 116 E. 59th St., New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is—(This information is required from daily publications only.)

PEYTON BOSWELL, Editor  
Sworn to and subscribed before me this 1st day of April, 1932. T. F. Hilbert, Notary Public, Bronx County No. 69. Bronx County Register No. 142-H-33. New York County No. 717. New York County Register No. 3-H-463. Commission expires March 30, 1933.

## Another Mellon Canard

A published report that Andrew W. Mellon had acquired the celebrated Gainsborough portrait of the Duchess of Devonshire, that once figured in an international theft, was discounted by the New York Times. Inquiry showed that the portrait is still in the possession of Mrs. Herbert L. Satterlee, daughter of the late J. Pierpont Morgan, who bought it for \$150,000.

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## Washington Portraits Come from Hiding Places All Over Land



*The John Hancock Portrait of George Washington, Painted by Charles Willson Peale in 1776. Found in Boston in 1931.*



*"Where There Is No Vision the People Perish," by Wilford S. Conrow. Copyright, George Washington Life Insurance Company.*

The Washington bicentennial celebration in its many forms is making 1932 a memorable year in art history. Not only are cities and towns throughout the United States holding exhibitions of Washingtoniana, but the event is serving to bring to light practically all the portraits of the First President that heretofore have been obscured from public knowledge.

Foremost among these "lost" paintings is the "Hancock" portrait by Charles Willson Peale, painted in 1776 by order of John Hancock, then president of the Continental Congress. The portrait, a possession of Mrs. George Shattuck Whiteside, hung in the Hancock mansion in Boston for 86 years. In 1863, when the mansion was demolished and its contents dispersed at public auction, the portrait was bought by Thaddeus, grandfather of the present owner. Covered with dirt and old varnish, it was rediscovered last year in a Boston warehouse, and has been placed on exhibition, along with other Washington por-

traits, by the New York Bicentennial Commission at the Hotel Commodore.

For many years the "Hancock" Washington was labelled a Rembrandt Peale, but the keen eyes of William Sawitzky, authority on early American portraits, detected the error in attribution. Subsequent cleaning and intensive research proved that Charles Willson Peale and not his son Rembrandt was the creator. The painting is unique in that no replicas are known to exist. Its historical importance rests on the fact that it is the second earliest life-portrait of Washington on record, and the first which shows him in the uniform of the Continental army, wearing the blue silk ribbon of the Commander-in-Chief.

At the great exhibition of Washington items being held at the National Gallery in Washington, probably the most human work is the composite portrait by Wilford S. Conrow, entitled "Where There Is No Vision the People Perish." Completed in 1921, the canvas is owned by the George Washington Life Insurance Company. W. Lanier Washington

classes the picture "with the most notable portraits of Washington that were painted from life, and superior to any of them in characterization. I have never before seen a portrait of Washington that so fully satisfied my conception of his actual appearance—physical, intellectual and spiritual."

*Art and Archaeology*, which reproduced the portrait on its cover, said of it: "In it the critic and historian will have no difficulty in discovering every known quality which Washington possessed. The portrait is not idealized in the undue manner of most other portraits of very great men. But we behold here all that is noble, all that is spiritual and moral in a body of great beauty and of unusual strength. Unlike all efforts at producing a composite standard, this portrait is pleasing. It is full of sympathy, but still the face does not induce familiarity, a characteristic entirely absent in Washington after his acceptance of the presidency. It is Washington in the midst of his people instead of in the bosom of his family."

### 272 Historical Portraits

The New York Historical Society has placed on view 272 of its best portraits, the earliest of which was painted in 1660, together with a large collection of Washingtoniana. Beginning with those of the old Dutch families of New York, the portraits have been arranged in chronological order. In the collection are works by Gilbert Stuart, Charles Willson Peale, Rembrandt Peale and John Trumbull.

The society's portrait of Washington by Charles Willson Peale was chosen by the George Washington Bicentennial Commission to be reproduced, full size and in color, for distribution. Besides the large collection of portraits, prints and medallions, there are other pieces of Washingtoniana. Most important of these is an

army cot used by Washington at Valley Forge; a chair that Washington occupied in the Senate chamber of the Federal Hall when he was inaugurated; and a Chippendale mahogany desk on which he signed the death warrant for the execution of Major John André.

### Another Nautical Waugh

Coulton Waugh, who has been second mate on a whaler and commodore of a yacht club, will hold an exhibition entitled "Seamen and the Sea," May 3 to 14, at the Grand Central Art Galleries, New York. It will include clipper ships, whaling barks, portraits of old salts, maps and studies of rigging on famous old ships. He is the son of Frederick Waugh, the marine painter.

### Berlin Dealer Sentenced

Otto Wacker, Berlin art dealer, was sentenced to a year's imprisonment by a Berlin court on the charge of selling 16 fakes as genuine paintings by Vincent van Gogh (1853-1890). Wacker's contention that the pictures had been turned over to him by a Russian whose name he refused to divulge "because the Soviet authorities would punish the man," was denounced by the court as "undeserving of belief."

According to the New York *Herald Tribune*, Wacker had admitted that he carried on transactions for the Russian owner—reported to be Prince Nicolas Galitzin—from 1925 to 1928, selling one painting for more than \$15,000. Wacker insisted he was convinced of the authenticity of the pictures.



# METROPOLITAN GALLERIES



Hillside Pastures

By Thomas Gainsborough, R.A.

(1727-1788)

Size, 17"x24"



Countess Kinska

By E. L. Vigee-Lebrun

(1755-1842)

Size, 28"x23"



Child with Kitten

By Sir Henry Raeburn

(1756-1823)

Size, 30"x25"

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